Commissioner Johnson on Fire Regulations

THE NEW YORK

DRAMATIC MIRROR

JUNE 19, 1912

PRICE TEN CENTS

BESSIE CLAYTON

Lillian Nordica's Secret of Success

ROBERT EDESON

JANE COWL AND MRS DUSTIN FARNUM
SUR-SAONE, FRANCE.

CHRYSTAL HERNE

MR AND MRS FISKE O'HARA

EVA DAVENPORT

THEODORE H. BIRD AND FRIENDS

AGNES MARC

MRS LESLIE CARTER

MR AND MRS ERNEST TRUAX

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXVII NEW YORK, WEDNESDAY, JUNE 19, 1912 No. 1748

A Question of Prices—I

DURING the present Summer season of suspension of regular theatrical entertainment, managers of theatres may well take time to consider the economics of their business. Surely they can put their vacations to no better nor more profitable use.

Without presuming to tell them how to conduct their affairs, THE MIRROR would suggest that a question of prime importance which they can put to themselves at this time is that relating to prices of admission. Are the prices charged in theatres of the first class too high?

It is true that this question has been asked before many times and has been argued pro and con by managers and patrons, but it has never been settled to anybody's satisfaction—if, indeed, such a question is susceptible of conclusive settlement.

It can, however, be discussed, and out of discussion may come some benefit to the theatre and to the drama as well, for the drama can only thrive when the theatre thrives.

To the outside observer—that is to say, the observer outside of the theatre manager's office—the condition that now prevails with respect to the first-class theatres of this and other large cities of America is this—that all patronage appeal worth speaking about is made to the buyers of the highest-priced seats. And to these buyers no price seems too high. If $2 at the box-office isn't enough, there are obliging agencies or speculators to add on any amount from 50 cents up. The gallery—that old-time standby—is forgotten, and purchasers of medium-priced but quite undesirable seats are given scant attention.

Various reasons have been advanced for this tendency to cater only to the wealthy and to those who foolishly ape the wealthy, but these reasons need not be considered at this time. The single fact that the theatre in its most pretentious examples no longer appeals largely to the masses is the significant point now to be noted.

The question which logically follows is this: Can any policy which narrows and restricts the higher grade theatre's appeal be economically sound? Is it good business to limit patronage to those who may be called the two-dollar class? We are now putting the question merely on a basis of dollars and cents, and not with any reference to the welfare of the drama as an art. Viewing the matter from an artistic standpoint, there is likely to be no argument as to the drama and the stage progressing most satisfactorily when its interest and influence are democratic.

A Church Theatre

ST. MARK'S EPISCOPAL CHURCH in the Bowery is making what seems like a rather odd experiment in this day and generation. REVEREND WILLIAM N. GUTHRIE, the rector, wants to establish a theatrical company which shall bear the name of his church, and which shall be devoted to the presentation of classic drama and drama of real moral purpose.

Failing to secure the support of any well-known actors, because those to whom he has appealed cannot see any practical future ahead of the undertaking, the rector has organized a semi-professional troupe under the direction of ROBERT MILTON to give Nathan the Wise. The first performance was so encouraging that the play is to be given elsewhere by the same company. The plan is that the organization shall be strengthened as rapidly as proves advisable by the addition of more experienced players. They are expected to find a clientele partly among the East Side population of the city, and partly among the more prosperous classes who rarely find drama of this sort in the Broadway theatres.

This amounts practically to an attempt to restore the heroic drama to a position which it held three centuries ago among English-speaking audiences. The same thing has been tried time and time again, and at every attempt a limited section of the public has applauded the idea. The revivals, however, even when conducted by actors qualified to play heroic roles, have never produced any new playwrights who were able to write heroic plays. The heroic drama as an expression of the life of the times appears to have passed forever, and to have been succeeded permanently by the more domestic and intimate form of the art. Even so great a dramatist as DRYDEN did not contribute any works which are now considered worthy of repetition. The experiment is of special interest at this time when the whole trend of drama is towards the miniature or drawing-room style of writing and producing.

Beyond question, there is a demand for the widest variety of theatrical diversion at the present moment, and although the first demand is not for classical drama, there is no reason to predict that the new company cannot find a sufficient patronage to prove its right to existence.

Many people, it must be admitted, prefer to read rather than to see such plays, because the actual impersonation of these grandiose heroes and heroines falls short of the ideal, and because the scenic investiture rarely measures up to the standard to which the expensive Broadway productions have accustomed us. That the enterprise is backed by a church, however, may possibly give it a new significance, which will compensate for defects of this sort. In any event, the experiment will be interesting to watch and worthy of encouragement.

An Inconsistency

NOW that the recent refusal of the Methodist Convention to sanction theatregoing is fresh in the mind, it is interesting, and even a trifle amusing, to notice the part the theatre plays in the Chautauqua announcement for the coming season. Not a day is to go by without some reading, lecture or presentation of a dramatic nature.

Although the Methodist Church may officially remain hostile to the stage as a powerful agent in modern life, this popular offshoot of the church, Chautauqua, appears more than ready to condone and even to embrace the offender. This radical tendency on the part of the younger institution, dedicated to public uplift, may be viewed askance by the orthodox churchmen, but at the same time it might teach them a valuable lesson, if they chose to learn it.

Drama is too natural a mode of expression for the human race ever to be frowned out of existence. From the beginning of history every nation has developed some variety of dramatic art, and for their achievements in the theatre some nations are chiefly remembered. Consequently, an institution that attempts to check such an irresistible instinct is really dissipating its force against the dead wall of age-long inclination. Perhaps the managers of Chautauqua realize this as well as the advantage of sailing with the wind.

Announcement

NEXT WEEK'S issue of THE MIRROR will contain an article by ALBERT GOLDIE on "Conditions in Australia and the Orient," and a discussion of "The Need for a National Song," by WALTER ALLEN RICE.

THE USHER

AN INVESTIGATOR in a metropolitan daily has come to the conclusion that Sir Arthur Sullivan's name originally was Solomon and that he changed it to Sullivan to suit his own fancy. According to records of THE MIRROR, Sir Arthur's paternal blood was Irish. His father, Thomas Sullivan, an Irishman and a musician, was bandmaster at the Royal Military College, Sandhurst, from 1845 to 1856, and took part in the Military School of Music at Kneller Hall from 1857 until his death. The Hebraic ancestry was on his mother's side. She came from Italy, but had a Jewish strain in her inheritance.

♣

Arthur Nikisch, since his return to London, has been throwing bouquets at the musical public in the United States. His floral tribute is occasioned by the tremendous popularity of his own orchestra before American audiences.

To quote, "When I was last in America, such things as the symphonies of Brahms were little known or understood, but to-day in intelligence and appreciation America is on a par with those European countries which have been counted musical for hundreds of years."

Madame Elena Gerhardt, the soloist, whom Dr. Nikisch brought with him, naively remarked, if telegraphic dispatches are to be believed, "I confess I was surprised at the enthusiasm and intelligence shown."

Our appreciation for these testimonials of esteem is tempered by the somewhat damaging implication concerning our past.

♣

For originality and resource, Oscar Hammerstein is still astonishing those inhabitants of London who are accustomed to the placidity of tradition. On the evening of June 10, when he introduced popular prices at his London Opera House, Mr. Hammerstein also introduced himself as a composer to his patrons. In the third act of The Chimes of Normandy was interpolated a ballet, and as Planquette's score for this was lost some years ago, Oscar himself supplied the music to replace it. His work consisted of a waltz song, "I've Found a Pearl," sung by Orville Harrold; a gavotte called "Queen Mary," and a "Fisher Folk Dance." All of them were as jingly as Broadway and evidently pleased the populace, especially the clog dance by Vinie Daly.

This ballet, it will be recalled, is not Mr. Hammerstein's first composition. As the result of a wager with Gus Kerker, the impresario wrote an opera in twenty-four hours. It was called Kohinoor. Kohinoor and Santa Maria, another of Mr. Hammerstein's efforts, were both produced at the Lyric, now the Criterion Theatre, New York, a house which was built by Mr. Hammerstein before the days of the Manhattan Opera House.

♣

The New York Commissioner of Licenses, reporting this Spring on vaudeville contracts, said:

"During the past license year the Commissioner of Licenses has approved of 104,000 contracts, in all of which the salaries are specified. Omitting the extremes, those who are known as 'stars' and those who struggle along in the moving picture places, the books of this office show that the average salary of 'single' performers is $80 a week; of teams, $115 a week; of trios, $150 a week, and of 'acts' requiring four or more performers, $250 a week. In order to get engagements paying such salaries the performers themselves may be willing to pay as high as 10 per cent. in commissions. If the agency business were abolished and the performer and manager dealt directly with one another the payment of commissions would be unnecessary, but the wages of the performer would undoubtedly be smaller. The individual performer might not approve such a plan. He may prefer to be known as a man who gets $100 a week, although he pays out 10 per cent. of it, than one who gets $90 a week and seeks his own engagement."

♣

The Denver *Republican* professes to be cynically amused over the Drama League, which has indorsed Kindling, because forsooth, the Drama Leaguers are inimical to anarchism. Just why a perfectly good and law-abiding citizen who believes in the golden rule and the fellowship of man, may not indorse Kindling without embracing all the doctrines of Emma Goldman, is not precisely clear from the remarks of our Western contemporary.

The Usher holds the opinion that Kindling preaches an excellent sermon—a bit idealized, of course—on the subject of the lower classes, and does not advocate arm practice with bombshells. In fact, the play really only states a problem, without solving it, although a conventional happy ending is added for the sake of the box-office. Kindling adjures us to investigate before we judge.

♣

That ruinous Shakespeare man has been pouring money into the coffers of Sothern and Marlowe this season at a rate to arouse the envy of most of our modern disciples of his art. The best record for a two weeks' engagement was registered in Philadelphia, where the co-stars played to $35,000. In a week St. Louis passed $19,000 through the box-office window. For half a week Indianapolis surrendered $8,821.50, and Louisville and Milwaukee contributed more than $8,000 apiece.

Indianapolis also holds the banner for the largest receipts for a single performance—$2,680. The play which achieved this record is Romeo and Juliet, which—the Usher ventures to think—is for the casual patron of Shakespeare the most charming of the entire repertoire.

The average daily receipts were $1,910. These figures are particularly interesting in view of the fact that $2 was the top price throughout the entire tour, and in large houses the best seats sold for $1.50.

These figures also lend color to the rumor that Sothern and Marlowe are planning to retire after a few seasons more, although even this prosperity does not reconcile one to accepting the rumor.

The trials of theatrical men in Newark take on a unique form that is not likely to be envied elsewhere. The municipal enemies of the musical mosquito decreed that all standing water must have a coating of oil. This included the fire buckets, with which—according to a veracious journal—the theatres are equipped. As soon as the fire buckets were properly prepared to annihilate the chief native crop of New Jersey, the fire inspector happened along and insisted that the oil be skimmed off, or the managers would be fined within an inch of their lives. At the present date the unhappy managers are forced to lead a dual existence, alternately pouring oil on the untroubled waters and carefully skimming it off.

♣

The monument to be placed over the grave of Oscar Wilde in Pere Lachaise Cemetery in Paris is now on exhibition in the studio of the sculptor, Jacob Epstein, in London. It is said to be a curious sample of ultra-modern symbolism. In alt relief on a block of Derbyshire limestone appears a figure with square Assyrian wings. The face is a portrait of Wilde. An Assyrian crown surmounts the head, and bears allegorical figures of Pride, Luxury, and Glory, in low relief. The whole effect is bizarre, and yet not inappropriate to the genius commemorated. The young sculptor, Jacob Epstein, is a Pole, but spent his early life in the United States.

♣

The London *Daily Chronicle* reports that since the opening of The Easiest Way, at the Queen's Theatre, Sarah Brooke has received several letters from women who have drawn a moral from the career of Laura Murdock and have applied it to their own lives and to their own actions. This is a tribute to the value of Eugene Walters's drama. Other plays that the *Chronicle* mentions for similar salutary effect on spectators at a critical time are It's Never Too Late to Mend and The Silver King, in which Henry Neville and Wilson Barrett played.

♣

Gentlemanly press agents will enviously yield the palm for mastery of their craft to that genius in an Atlantic City high school who hit upon the scheme of advertising a minstrel show by having each girl wear one black and one white stocking to school. The principal, it seems, does not sympathize with up-to-date methods of publicity, and instantly decreed a rearrangement of colors on a more conventional style. The minstrel show, however, should have been placed on a firm footing, so to speak, by this exhibition.

♣

It does not take long for a barbarian to acquire the fundamental principles of civilization. For example, a band of some sixty Igorrotes are exhibiting themselves, their dances and their military customs to whomever it may concern in England. It may be educational for the spectators, but it is financial for the gentlemen from Luzon. If they continue to develop at this pace, Italy will loose her prestige in pushcart peddling through the hospitable streets of New York.

White, N. Y.

PICCOLO NUMBER IN ZIEGFELD'S "WINSOME WIDOW"

RESPONSIBILITY OF THE MANAGERS

FIRE COMMISSIONER JOHNSON ASKS THAT THEY HELP THE FIRE DEPARTMENT

[The second of THE MIRROR *series of articles on fire precautions in theatres sets forth the well formulated opinions of Fire Commissioner Joseph Johnson. He shows clearly how much depends on the personal care of theatre managers acting in co-operation with fire departments in seeing that regulations are honestly followed and that house apparatus is kept in efficient condition. His remarks apply to every city in the country as well as New York, and all managers should take heed.—* ED.]

JOSEPH JOHNSON

"FIRE!" What if you heard that cry in the theatre to-night? Which exit would you move for, and how quickly would you move? Or would you wait to march out in orderly fashion? These are some of the questions Fire Commissioner Johnson of New York city would like to hear answered. His own idea is that everyone should have it all figured out when he goes into a building what he will do in case of fire. This applies as much to the place where a person lives as to the place where he plays, though for some reason people make a greater fuss over protection in their hours of leisure. They have brought into being particular laws for the theatre. It now depends on the fire department and the managers to see that the theatres have all the protection the law requires.

On this subject Commissioner Johnson was asked to express his opinion. It is he who has the most complex problem to deal with in the many theatres of the metropolis. At the same time, he has seen enough of conditions outside of New York to appreciate the breadth of the subject, and he is a man capable of expressing an authoritative and highly intelligent opinion of fire risks in theatres.

An interviewer found him in a large and airy office at Fire Headquarters, surrounded by huge bouquets, which, his secretary explained, were sent in by friends and subordinates for the Commissioner's official anniversary. Mr. Johnson added lightly, "They are congratulating me for being alive." It was not hard to guess the secret of his popularity, for his frank, direct and businesslike manner gave the impression that here was an efficient officer, one of those rare individuals with splendid self-control. He talked with the air of a man who knows his specialty thoroughly, but is not at all blatant in telling you.

Just a moment of explanation and he knew what was wanted. With a shift of his chair away from the desk to be slightly more informal, he began: "You understand, first of all, that the Fire Commissioner, like other municipal officials, can only enforce existing laws. It is not for him to say what shall be or shall not be, except as the law states. For example, no matter what I think about the regulation of standees, the law is very explicit. It tells exactly how many can stand in the rear of the orchestra, how the ends of the aisles shall be kept clear, and so forth. I could not refuse to allow standees, when the law permits them, without violating the law myself. But when it comes to enforcement of the law, I do have opinions to express.

"The theatres are, after all, only private institutions run for profit. Under present conditions they have very much in their favor; so much that people in theatres are better protected than in most places where crowds gather. There really has never been a disastrous theatre fire in New York city, but there have been bad fires in buildings where people worked or lived. I could name any number of places here in New York, including churches, where the law does not protect throngs as well as in the theatre. And it is not only the law, but a general attitude toward the theatres that helps the managers. You know the ordinance does not order the Commissioner to assign men to the theatres; it merely allows him to do it. The custom was started in the midst of the excitement a few years ago and we still keep it up. The people are so accustomed to seeing firemen in uniform about the theatres that there would be an outcry if they were taken out. Yet New York city spends $200,000 a year protecting these private enterprises.

"With all this in their favor, the managers should certainly do the little that is required of them. They should be sure that they have not only sufficient apparatus, but apparatus in condition. It would be well for them to find out if the brass nozzle on the hose has not been sold for junk. They might find out whether the hose they have had for three or four years is not rotten, and if the reel on which it hangs is working smoothly. Suppose the theatre has an electric alarm system, as most of the modern ones have. They ought to test them every day, but how many managers do it? The chances are, if it is done at all, it is left to a subordinate. At any rate, the managers ought not to take this for granted, but require a report every day on the test.

"Granted that the firemen do this. They are required to examine every day the exits and apparatus, and investigate everything that would tend to become a menace in case of fire. But with us the field is so large that it is almost impossible to maintain absolute discipline. In spite of all we can do, the men of the rank and file could, and we fear they do, make the inspection in very cursory fashion. That is where the human element comes in. Many of the managers take advantage of this and allow the firemen to neglect their duty. As far as possible I should like to keep the men assigned free from influence. I do not wish them to become either friends or enemies of the managers; I do not wish them to put themselves under obligations by accepting courtesies of the house and distributing tickets to their friends. I am not speaking of any particular instance, but I am rather sure that such conditions exist. It would not be hard to guess when managers complain that firemen discriminate against them because of failure to give out tickets, that other firemen are not reporting violations if they do get the tickets. That is only fair to assume, isn't it? If I found that a fireman was accepting such courtesies I should not hesitate a moment to discharge him from the service, but the violations are hard to detect. That is an opportunity for the managers to help both themselves and the public by eliminating such practices. They ought to see personally that the firemen make their inspections thoroughly, from the stand pipes to the automatic sprinklers over the stage. It would certainly be a help to the fire department.

"The problem is about the same all over the country. The chief difference between New York and the outside cities is that here the control rests in so few hands that it is comparatively easy to secure action. I can take a matter directly to Klaw and Erlanger or others of the magnates and they have authority to enforce it in many theatres. My experience has been that the larger managers are perfectly willing to assist the fire department in any measure for the good of the public. Our chief difficulty has been with the small vaudeville and moving picture houses."

A machine beside the desk buzzed merrily, but the alarm signal was evidently not important, for Commissioner Johnson paid no attention to it. To the question, "What do you think of conditions in general?" he answered: "Satisfactory, except in the matter I mentioned, the human element that allows the firemen and managers to slur over their duties. The up-to-date theatres built in accordance with the fire code are about as fireproof as I can imagine. As for the older theatres with large seating capacity, built before the building code went into effect, we are introducing appliances into them constantly. The law could not change the construction of these buildings, but it could require protection of other kinds. When we are sure that any appliances are necessary, we order them in, and there is very rarely any protest. The managers cannot afford a refusal because of the publicity. Only a short time ago we cleaned out a lot of junk from under one of the older theatres. If there is any dispute we do not hesitate to take the matter to the courts and prosecute, and when it comes to the code itself, we take no excuses, for we have no desire to argue the matter.

"But with all we can do, there is still the uncertainty of what may happen when someone yells fire. All that can be done there is to try to educate the public. If people could only learn to keep their heads we would have no fear, because the chances of danger from fire itself are only about one out of a hundred to the dangers from panic. That great disaster at the Triangle fire here in New York would have been much less terrible if someone had only smashed down a thin door that separated the girls from safety. A person with only a start of a few feet could easily have broken through, but those girls piled up against it in a panic and the fire caught them.

"It all goes to show that people should open their eyes to conditions around them in a building.

(Continued on page 12.)

PLAYS OF THE WEEK

METROPOLIS—THE PRICE SHE PAID.

A play in four acts, by Louis Lipsky and Avon Ross. Rewritten by Cecil Spooner. Produced June 17 by the Cecil Spooner Stock company.

Harry Weed ..... Phillip Leigh
John Weed ..... Howard Lang
Edward Ruiston ..... Frederic Clayton
Philip Brixton ..... Hal Clarendon
Tom Lukey ..... Kenneth Clarendon
Claire Decour ..... Retta Villers
Lillian Bradford ..... Ricca Scott
Marie Thornton ..... Cecil Spooner

With a title that is far from original, Cecil Spooner presented this week a new play for the edification of her many admirers. If the play were likely to survive it might be well to say something about an exact duplicate name for David Graham Phillips's novel, another play given in Chicago a few weeks ago, not to mention Broadway successes. But the Spooner play will probably not be seen after this week, although it did appear to please Miss Spooner's followers. The heroine of this drama had no past, but her sister had, and when this heroine started out to revenge her sister she ran counter to a merchant prince whose son she loved. She risked everything to get that revenge, forced the merchant to the wall, and relented at the last minute, saving the son's respect for his father.

That plot, conventional as it is, might have served for a fairly good drama if right motives had been introduced to bring about the action, but the means of bringing about results were impossible, and no one character was consistent. With all of these faults, there was still another, leaving the mainspring of the action, the girl's motive of revenge, in the dark until the last act, thus violating a cardinal principle of playwriting. The play itself was ample proof that where motivation is sacrificed for suspense, the understanding of the audience and its appreciation are lost.

Naturally one cannot apply exacting standards to a stock company, particularly on a first night, but there was some good work done by certain members of the cast. Miss Spooner had an opportunity to display her ability, but the part was a slight misfit. She was best in the scenes where she approached the ingenue. Philip Leigh as the merchant's son was a satisfactory juvenile, and Howard Lang as the merchant showed keen appreciation of the character.

KEITH'S UNION SQUARE—IN OLD NEW YORK.

One act play, by Tom Barry. Presented June 17 by Harry Beresford and company.

Mr. Copp ..... Harry Beresford
Matt Brady ..... John De Weese
Mr. Hill ..... Harry Whall
Policeman ..... Fred Hill
Mrs. McGovern ..... Hattie Carmontelle
Mary Maguire ..... Eva Marsh

After Harry Beresford had been giving his sketch for ten months on the Orpheum Circuit, and good things had been said about it, one could hardly be blamed for having expectations when it was presented in New York for the first time this week. The expectations were disappointed. The idea of the sketch would pass muster—a kind-hearted old gentleman sacrificing his own friends to stand by an ex-convict—but evidently the author tried to make humor the predominant note, and he failed to do it. Much of the character drawing was superficial, dialogue dragged, and daffydils were used for filling.

As for the acting, Mr. Beresford was not convincing. Just why he should choose the make-up of a conventional hayseed for a back alley sketch was hard to understand. John De Weese showed acting ability.

CHARLES DANBY DEAD.

Charles Danby died in London last week, aged fifty-two. He first came into prominence in Lydia Thompson's The Sultan of Mocha. His success was repeated in this country and Australia. Recently he had been in vaudeville in England with his wife, Alexia Bassian.

LILLIAN RUSSELL MARRIED AGAIN.

Rumor had it early last week that Lillian Russell and Alexander Pollock Moore, editor and publisher of the Pittsburgh *Leader*, were to be married on June 12, when the Weberfields Jubilee, in which Miss Russell shone resplendent, would visit Mr. Moore's home city. However the report got abroad, it must have originated officially, for, despite strenuous denials at first by both parties, it came true in the morning of the day mentioned, when the couple were duly united in matrimony by Rev. Frank L. Lewis, pastor of the First Methodist Episcopal Church of Pittsburgh, assisted by Rev. J. W. Righter, at the Hotel Schenley. Manager Harry Davis attended the groom and Mrs. Suzanne Westford, sister of the bride, was matron of honor. Dorothy Fields, aged seven, was flower girl, and William Collier, Jr., page. A few relatives and intimate friends were present.

The bride's gown was of violet mauve, with a violet hat, and she wore a wealth of diamonds and pearls along with the groom's gift, a pendant of diamonds set in crystal. There was a wedding breakfast for thirty guests and then the bride hurried to the matinee at the Grand Opera House, where she smilingly endured no end of good-natured guying by her facetious associates, and a shower of rice and old slippers at the end of the programme. Mrs. Moore will go to Ventnor, near Atlantic City, N. J., where she will be joined by her husband immediately after the Chicago convention, which he has attended in the interest of Colonel Roosevelt's cause.

In her sworn statement before the Pittsburgh County Clerk, the bride gave her birthplace as Clinton, Ia., and the date as Dec. 4, 1865, although certain authorities have given 1861 as the year. She was christened Helen Louise Leonard, adopting the name Lillian Russell years later at suggestion of the late Tony Pastor, who "discovered" her and gave her a professional start. She had been married three times previously—to Harry Braham, Teddy Solomon, and John Chatterton (Signor Perugini)—these marriages all having been annulled.

CORT PLANS FOR NEXT SEASON.

John Cort promises five new productions next season, with a company of The Rose of Panama again on the road. Pixley and Luders have united forces to write The Gypsy, a comic opera, in which Lina Abarbanell will be starred. She has signed a contract which places her under Cort management for the next five years. This opera will be sent on a short road tour and come into New York in November. A new comedy by a well-known playwright, whose identity has not been disclosed, will be the starring vehicle of Mrs. Leslie Carter. John Philip Sousa has written the music for The Glassblowers, an opera of which Leonard Liebling furnished the book and lyrics. This production will come to New York in October. Ransomed, a play by Theodore Burt Sayre and Cleveland Rogers, will also have a New York hearing in October. Frederick Chapin's farce, C. O. D., will be produced outside of New York in September, and will be taken into the city during the Autumn. Chapine will once more lead the cast of The Rose of Panama.

The Cort Theatre, building in West Forty-eighth Street, will be completed early in October. Laurette Taylor will open it, as announced in last week's MIRROR, with Hartley Manners's play, Peg o' My Heart. She will again be under Oliver Morosco's management. The Illington, another theatre which is being constructed for Mr. Cort, in West Forty-sixth Street, will not be completed until late in November. Margaret Illington will have the distinction of opening it.

BROADHURST SAVED FROM EXAMINATION.

According to a court ruling, William Harcourt King, an actor, will have to file a regular complaint in the action which he started for part of George Broadhurst's royalties from The Man of the Hour, before he can question the playwright further.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—George Moorehead's adaptation of The Typhoon was shown by William Fox's Stock company last week, telling the same story as the version presented before by Walker Whiteside at the Fulton and Hudson theatres. Theodore Friebus made an effective Tokeramo and Priscilla Knowles a picturesque and intense Ellena. Louis Dean, W. H. Gerald, Marie Curtis and all the rest of the cast gave capital impersonations. This week the company moves across Fourteenth Street to Fox's Theatre, where they will remain while the Academy undergoes alterations and repairs. The Fortune Hunter is the current programme.

MANHATTAN OPERA HOUSE.—The Blaney Stock company offered The Lion and the Mouse last week, giving an admirable performance. Irene Oshier, new to the company, was much applauded as Shirley Rossmore, and so were Bernard McOwen, Clifford Bruce, and Joseph Byron Totten in the chief male roles. The Deep Purple is this week's attraction.

METROPOLIS.—Dora Thorne was revived last week by Cecil Spooner's Stock company, with Miss Spooner in the title-role. The old play was enthusiastically received, and every member of the cast won hearty applause. Besides Miss Spooner, the players were Frederic Clayton, Philip Leigh, Howard Lang, Darrel Vinton, James J. Flanagan, Hal and Kenneth Clarendon, Ricca Scott, and Violet Holliday. The Price She Paid, written by Cecil Spooner, is this week's bill.

PROSPECT.—East Lynne, in all its ancient glory, was reverently revived June 10-15 by the stock company, Irene Timmons scoring notably as Lady Isabel, Paul McAllister as Lord Mount Severn, and Cecil Owen as Sir Francis Levison. Henry Crosby, Edward Keane, Harmon MacGregor, Elbert Benson, Bessie Lee, Madelyn Delmar, Margaret Lee, Florence Carrette, Carrie Florence, and Eleanor Goodspeed played the other roles effectively. The Melting Pot this week.

WEST END.—The Corse Payton Stock company gave an excellent performance of The Lily last week, the cast showing to best advantage in their respective roles. Edna Earle Andrews, Eda Von Luke, Joseph Girard, and William A. Mortimer received numerous curtain calls, and the others were John C. King, Claude Payton, Frank Armstrong, William Holden, Joseph Rossi, Joseph P. Bradley, Robert W. Robinson, Jimmie Jimeson, and Mrs. Charlotte Wade Daniel. Carl W. Hunt is house and company manager. This week, Zaza.

"THE REFORM CANDIDATE."

Macklyn Arbuckle came back to town last week with his sketch by Edgar A. Guest and himself, and played it to appreciative audiences at the Fifth Avenue Theatre. The Reform Candidate is a character sketch rather than a one-act play, for the political boss impersonated by Mr. Arbuckle is the only vital person in the narrative, the others being only feeders. Art Hoke, however, was an engaging hero, full of decision and human kindness engendered by experience with the seamy side of life. Because he had loved Mrs. Weak, he declined to crush her husband, who fell politically into his clutches. Mr. Weak, the reform candidate, had embezzled money to fire up the campaign machine, and tried to buy Art Hoke's support. According to instructions, the unhappy man left the money in a handbag hanging on the hatrack. Of course, it turned out to be Mrs. Weak's bag, purposely left there by Mr. Hoke, so with his money returned and his lesson learned, Mr. Weak swore to forego politics forever after.

Ragged and inconsistent as the story is, the sketch gives Mr. Arbuckle every opportunity to show his mastery of character acting, and it must be admitted that he does the work capitally. Sidney I. Cushing and Evelyn Weidling, as Mr. and Mrs. Weak, supported him capably. Lance Burritt plays the secretary's role without distinction. The sketch moves easily, alternating serious and comic scenes effectively.

FLORENCE WICKHAM

GRAND OPERA AND LIGHT

OF COURSE, you don't expect Florence Wickham to wear Alan-a-Dale's radiant gray tights when she receives callers in her own apartment—and she doesn't. You might be pardoned, however, for counting on the hauteur and velvet and tiara of a grand opera star—but these also don't appear. If you already know Miss Wickham as she looks on the stage of the Metropolitan Opera House or of the New Amsterdam Theatre, you have to make her acquaintance all over again when you find her attired in a trailing violet silk tea gown, embellished with white lace in the localities prescribed by fashion. Such a homelike apparition is almost a shock.

Violet silk, however, was both appropriate and refreshing, for Summer had already announced itself in the city and could not be forgotten even in the cool green expanse of Central Park that peeped up under the awnings at the windows. With all the possibilities presented by such a phenomenon as warm weather, it seems almost incomprehensible that the conversation should not have started from that point. The working of the human mind, however, is even more phenomenal than warm weather, and in this instance it unaccountably seized upon clocks in general, and Miss Wickham's year-clock in particular, as a fit introduction to a discussion of opera.

This clock checks off the silent hours under a glass case on the mantle, where it bobnobs with a curious zoological collection of dogs, rabbits, goats, courtiers and other bits of china bric-a-brac. "It has to be wound only once a year," remarked Miss Wickham pensively. "I've often thought how convenient it would be if people were constructed on the same plan and had to be wound up." Whether it is Miss Wickham's ambition to sit under a glass case indefinitely, or whether her proposed analogy ends with the annual winding, will never be known, because the telephone insisted on talking to her at this point.

The telephone, however, served one good turn, for it made possible a fresh start in the conversation. How one could have veered from clocks to opera without severe dislocation of the continuity might require some study.

When she returned, the songstress had evidently forgotten her philosophical proposition for running lives on yearly leases, because she opened a new subject. "I've been amazed to find how the enthusiasm over Robin Hood keeps up. On the opening night, of course, it was to be expected. But every night the audience is just as insistent for encores, and I sing 'Oh, Promise Me' the regulation four times evening after evening. Naturally it is as inspiring as it is novel, for I hadn't dreamed of anything like it.

"You must not think of me, however, as having left the Metropolitan Opera House permanently, although I shall not go back there to sing until after the tour of Robin Hood. Before leaving, I had to secure the permission of Mr. Gatti-Casazza. He was willing enough, because he has lots of contraltos over there." Miss Wickham spoke deprecatingly, as if she were a drug on the market.

"There's another thing that I like immensely about this light opera," confessed the singer, "and that is my boy's costume and make-up. It's the first time I ever sang a boy's role, and, honestly, it's lots of fun. Mr. de Koven said the other day that he'd like to write a light opera with a boy's role especially for me.

"At the Metropolitan the contralto almost always gets the old women's, the witches' and the nurses' parts. I have sung them so long that people actually seemed astonished to learn from Alan-a-Dale that I'm really not yet seventy-five. For the witch in Koenigskinder, for example, I wear a hump on my back, another on my nose, disheveled hair, and about three pounds of make-up. You haven't any idea how tiresome it gets to hobble out of your dressing room night after night looking like the wrath of heaven, particularly when the soprano is near at hand, radiant in a blond wig, pink cheeks, lovely eyebrows and shimmering white dress. Once in a while it is a satisfaction to look as well as you can, instead of much uglier than you thought you could."

Aime Dupont, N. Y.
FLORENCE WICKHAM

This admission of harmless feminine vanity is a credit to Miss Wickham's candor. She doesn't make herself an asylum for delusions, however trivial. As a rule, this is true of level-headed people who have accomplished anything—unless they recall that they are talking for publication.

"When I began my studies for grand opera," continued Miss Wickham, "I was too young to realize that the contralto roles are of limited desirability. Dalilah is probably the best of the lot, but I never sing it at the Metropolitan. Many people consider Ortrud a great opportunity, and so it is, but I don't like it. Ortrud is the arch-villainess, revelling in all kinds of mischief directed against Elsa. She tears out her hair in armfuls. To impersonate Ortrud you have to study spite in all its manifestation. Now, why ruin your disposition just to become a great Ortrud?

"The only possible advantage is that it makes you able to cope with the stage-manager. He's the autocrat for you! I remember, when I got my first role, I decided to give a somewhat original rendering, because it had always been sung in exactly the same way ever since the premiere. So I put in a gesture at the close of the first phrase. That gesture brought the whole rehearsal to a full stop, while the manager gently explained that I mustn't do that because I got in the baritone's way. When I mildly suggested that the baritone might move a step, I learned that such an action would be equivalent to sacrilege.

"Grand opera traditions can be assailed with less impunity than the German Emperor. You might suppose that an aria could be sung as well from one side of the stage as from another, but anything of the sort unhinges all the operations. Positions are absolutely set. A quarrel with the stage-manager is useless, for even if you win you are worn to such a frazzle that you can't sing.

"That's another point for light opera; a singer feels that he is doing individual work. I have a role that hasn't been done by others right under my nose ever since I can remember. I am permitted to do what I like with the part—within the bounds of reason. This satisfaction gives an inspiration that one rarely secures in grand opera—in fact, only when a new opera is produced. Consequently, you can imagine how the new roles are coveted."

This suggestion seemed to open up an interesting, reminiscent vista, but Miss Wickham promptly closed the door upon it.

"As for advising girls who want to choose a career in music, it all depends upon the girl, her talents and her preferences. If she yearns for grand opera, she must go to Europe, because in this country there is no opportunity for a beginner. Nearly every European town has its opera troupe, and although the productions are cheap, of necessity, operas are really artistically sung. Any girl with talent and ambition ought to make her way easily over there.

"I spent seven years in Europe, three of them in Germany. Consequently I felt like a foreigner when I got back to New York two years ago. Even Beaver, Pennsylvania, 'the scene of my childhood,' wasn't so homelike as the Schwarzwald, where I used to spend my German Summers."

Miss Wickham rather patriotically—or politely—skirted around the subject of American musical taste and appreciation. "I am quite positive," she said, "that New York supports good music for other than social reasons, and that the remainder of the country cannot be judged by New York. This city is absolutely unique. I like its sky-scrapers and its whirligig electric signs on Broadway. When I drive home from the theatre, it doesn't seem at all like midnight, because there is so much going on. Now, London—well," she laughed softly, "London isn't a bit like this at midnight. London is about like Philadelphia. People really take time to sleep.

"As for our musical tendency, we have a new public since the Manhattan Opera House closed. You see, Mr. Hammerstein reached a class that the Metropolitan made no effort to secure, and when he left his patrons all flocked over to the older house. New York is beginning to have convictions of its own, but the rest of the country still depends upon the New York verdict.

"I don't think that Americans demand opera in English, unless that is the original tongue of the libretto. If translations were carefully done, I might like them; but they are usually tossed off without any regard for euphony and are quite impossible vocally. Good English, however, is just as easy to sing as good French or good German, and gives as much satisfaction to the singer. Naturally I approve of opera in English, but I feel that the libretto should be handled by a writer who has a trained appreciation for the musical qualities of the language, and not by a scribbler who is chiefly interested in the money it nets him. For this reason very few translated librettos are practical for actual use.

"Americans are not so demonstrative over their singers off the stage as Europeans. In Germany I used to be followed about by a troup of adoring *backfisch*, as they call stage-struck girls, who insisted on walking with me, carrying my bundles, and loading my dressing table with tokens of their romantic loves. They found out that my fad was Copenhagen china—and look at what happened!"

Miss Wickham pointed to the zoological specimens beside the year-clock, and then led the way around the room, pausing before plates and platters enough to establish a June bride until she hired a servant. From a year-clock to Copenhagen china via opera. It would be interesting to know what would have happened next. An interview, unfortunately, is not akin to the year-clock.

CHAUNCEY L. PARSONS.

THE MATINEE GIRL

AFTER wavering between vaudeville and David Belasco, the woman dean of the American stage has accepted the manager. Before departing for her Summer rest Mrs. Sol Smith signed with Mr. Belasco for next season.

"You won't have to go on the stage until half-past nine, and you can be home and in bed by half-past ten," her new manager assured her in gentle accents.

"No, I won't," she returned.

"Don't you like to go to bed early?"

"Good gracious, no!" returned the oldest actress on the American stage, who last month celebrated the fiftieth anniversary of her stage debut. "We girls have to go out to supper now and then, and we can't do up our hair in curl papers in a minute."

The system of rotation has begun in the Bought and Paid For companies. Julia Dean left for Harmon on Sunday to rest from her exacting role, while it was assumed by one of the players who will present it on tour next season. Frank Craven will temporarily retire for the same reason. Before the other companies begin their presentation each of the members of the companies will have had the benefit of experience in New York under the tutelage of the stage director who prepared the original company for its success.

Mr. and Mrs. Donald Brian have gone to Newfoundland, where they will spend the Summer fishing in the primeval woods.

Miss Rose Stahl contemplates a rest among the Italian lakes.

Of those players who are capitalizing their experiences on the stage in the current reading, Mary Shaw and Zelda Sears are leading. Miss Shaw receives checks that enable her to snap her fingers at unattractive engagements, and I saw, with the same eyes that direct the typewriting of this paragraph, a five-hundred-dollar check, made out to Miss Sears, for facts pungently told as to the unfolding of an actress from the chrysalis of the chorus.

Margaret Mayo dashes over the hills near Croton, every morning, at a gallop. She has abandoned her trusty motor for a horse, and says the exercise of riding is more stimulating to ideas for a new play.

Edward Mawson rests from his labors as the Count Anteoni, in The Garden of Allah, at his home, Harmon-on-the-Hudson, where he was one of the pioneer citizens.

The old and the new divide attention of late comers to the Winter Garden. Of the old, which I use in the sense of former, attractions, Jose Collins has proven a gem whose brilliance never tires. She is the artistic daughter of a gifted mother. Jobyna Howland, of the later vintage, having succeeded Stella Mabew, has demonstrated her profanely urged comedy powers.

OTIS SKINNER AT BRYN MAWR

"Um—er—look at the brown 'un. Say, are we in the wrong place? Is this the New York roof?" are some of the exclamations I heard at the skating scene during the intermission at Hammerstein's Victoria. The cows and the goats that used to inhabit that rear roof would not stare more amazedly at the vision of girls in fleshings flashing by on the revolving rink than did some of these old-time patrons who never missed a milking.

The vivacious blonde who attracted critical attention, though some of the critics searched vainly in the labyrinth of the programme for her name with those of Mabel Hite's vaudeville company at the Alhambra last week, is Marion Moseby. She learned dancing in San Francisco classes, and gained other good and serviceable stage instruction from her sister, Beverly Sitgreaves.

Few players are as confident of what the Autumn months will bring forth as are Annie Russell and Oswald Yorke. Their subscription season of old comedies at Maxine Elliott's Theatre is already provided for, faithful admirers of Miss Russell having promptly and liberally responded. The season will open in November and Miss Russell as Lady Teazle will be one of the first offerings.

It is the sense of the neighborhood of Stronghart House that Robert Edeson's country home at Sag Harbor should be called "The Dove Cote" or "The Love Bird's Nest." Thither Will Courtleigh and his bride (Edna Conroy) journeyed for part of their honeymoon, and a young physician and the fiancee whom he is to wed in September have been cooing there under Mrs. Bob's chaperonage. This is Mrs. Bob's idea of chaperonage: "One of the horses, a slow, safe one; a map of the woody district and unfrequented roads, especially prohibited to automobiles; to be always busy myself, and charitable to them when they are late at meals."

Visitors to the hospitable home of Mr. and Mrs. E. D. Price (Catherine Countiss) recall pleasantly a slender, sunny faced girl, a clever musician, who welcomed the coming and sped the parting guest—often the guest being her sister leaving for and returning from her tours. Deep sympathy is being expressed in theatredom for Miss Countiss at the loss of this her young homekeeper, who passed recently from earthly ken while the actress was completing her tour in The White Sister.

The photograph on this page shows Otis Skinner resting as he likes best, after a long season of playing Hajj in Kismet, the part that is longer than Hamlet.

Mary Cecil has written some lively jingles which have appeared on the stands in a yellow and purple dress, and are amusingly illustrated by Ryan Walker. Miss Cecil has given her rhyming output the illuminating, if long drawn title, "Why I Left the Stage and Went Upon the Farm and Other Merry Broadway Lays." Miss Cecil, who is an Irish girl, has caught the Broadway spirit. This is her lay concerning the success of Actor-Author Augustin MacHugh, who wrote Officer 666:

When a fellow writes a play
Quite successful, so we'll say,
  He feels that he's accomplished quite a wonder;
It's been hard work up the hills,
It's been h—ll to pay the bills—
  At times his brain was almost torn asunder.

But now that time has past,
And his luck has come at last,
  And he can rest at ease at home with Mother;
And can sit around and wait,
For the mail that's never late,
  For those royalties that're handed to none other.

But just about the time
He's enjoying luck sublime,
  And feeling like the King of Joyous Living;
He's pestered night and day,
By the throng along Broadway,
  And this is what the crowd to him are giving:

(A star that can't find a play.)
"Oh, please, won't you write me a play,
A beautiful one I can star in next May?"

(A busted actor friend in his struggle days.)
"Oh, I say, old chap, you know I'm your frien',
Lend me a thousand till God knows when."

(Manager, producer of bad plays.)
"Come, quick, come to the North Pole
To rewrite a new play on 'The Warmth of the Goal.'"

(His mother.)
"Oh, I do wish you'd remained a bum actor;
I'd have had you at home now and then, that's a factor."

Allusions to, or candid mentions of, celebrities of the path of shining lights and wide entrances are sprinkled thickly through the gay booklet.

THE MATINEE GIRL.

THE MAGIC OF SEVEN

LILLIAN NORDICA HAS DISCOVERED THE SECRET OF LUCK

"YOU' have been called 'the luckiest singer in the world,' Madame Nordica," said I to my placid hostess on the broad veranda in front of her great bungalow at Deal just before she sailed for a Summer in London. "What is your mascot?"

"Well, replied America's greatest artist, smiling, "you have hit upon my only superstition. I have a mascot, and I am afraid I will have to admit that I really believe in it. My mascot is the lucky number seven and it came to me originally without my volition. Since then I have had something to do with its association with me, but not all, by any means.

"It was all without design on the part of myself or any one else that my first appearance in public as a singer was in church on Sunday, the seventh day of the week, which happened to fall on the seventh day of the seventh month. I was seven years old. Indeed, no one in my family took any notice of this until years afterward, when one of my sisters told me about it.

"My mother had accidentally chosen for me a name containing seven letters, as she spelled it, and as I do—Lillian. When I came to choose for myself an operatic last name, I told my singing teacher I wanted to retain my first name and get a second as nearly like my family name of Norton as possible, but containing seven letters and ending with an 'a,' as at that time it was considered proper for all operatic artists to adopt names with an Italian or French ending. He submitted 'Nordica,' and as such I have been known ever since.

"Oddly enough, my husband's signature—G. W. Young—also contains seven letters. My manager, Frederic Shipman, has seven letters in his last name. He has four artists under his direction next season—David Bispham, who has seven letters in his last name; Madame Mary Hallock, the pianist; who has seven in hers; Madame Frances Alda, who has seven in her first name, and myself, with seven in both first and last. My accompanist and secretary, Romayne Simmons, has seven in each of his names. The thoroughbred filly I have just bought from John E. Madden's breeding farm in Kentucky has seven letters in her name, 'Dorothy.'

"The first time I realized that the number seven was a lucky number to others beside myself was during my early years at the Metropolitan. Jean De Reszke was then in the height of his fame as a tenor, and there was great competition among the sopranos to sing with him. De Reszke was more in

Aime Dupont, N. Y.

LILLIAN NORDICA

demand than Caruso is to-day. But there was only one Valentine, and so I was safe when they sang Les Huguenots.

"One night, as we were about to go on in Les Huguenots, De Reszke, all smiles, came to me and said, 'I owe you much, madame.'

"When I seemed surprised, he told me that he had just received by cable from St. Petersburg the news that he had won a great race with his favorite filly, and imagine my surprise when he said the name of the filly was 'Lillian Nordica.' When I asked him why he had named his filly after me he paid me a pretty compliment, and at the same time admitted that superstition entered into his action to a large extent also, for each name had seven letters and he was a strong adherent of the number seven.

"Wherever 'Lillian Nordica' ran she won, and each time the tenor took great delight in telling me about it. According to him, she won over $50,000 in prizes that Winter.

"I have found that many of the most important events of my life occurred on the seventh day of the month, and that the years ending in seven—1877, 1887, 1897 and 1907—were among the most important in my musical career. All of this has so interested me in the number seven that I have accumulated a lot of data about it. Here are a few of the sevens:

"There are seven days in the week.

"It took seven years for King Solomon to complete his temple to the Most High.

"There were seven altars in it.

"Seven priests in each band.

"Seven candlesticks in each group.

"Rome was built on seven hills.

"So were Hamburg, Lisbon, Moscow and Nuremberg.

"Solomon had seven hundred wives.

"Elisha commanded Naaman to bathe seven times in the River Jordan.

"Nebuchadnezzar ate grass seven years—a vegetable diet, I suppose.

"The Lord cast seven devils out of Mary Magdalen.

"The seventh is the Giants' lucky inning.

"The seventh son of a seventh son is considered lucky.

"There are seven principal planets.

"There is a seventh heaven of delight.

"There are seven precious metals.

"Seven notes in the musical scale.

"Seven colors of the rainbow.

"Seven cardinal virtues.

"Seven sciences.

"Seven geological ages.

"Seven arts.

"Seven ages of man.

"Seven openings in the human head.

"A child's first teeth appear at seven months of age.

"It has perfect teeth at seven years.

"At twice seven years it loses its first teeth.

"At three times seven the human faculties develop.

"Seven times ten years is the natural period of life.

"The moon changes its phases every seven days.

"So you see," concluded Madame Nordica, "I am not the only one who believes in seven."

PHILIP MINDIL.

"THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

WILLIAM A. BRADY

June 19.

GEORGE MAC ENTEE, lately stage-manager for Eugenie Blair, now with Poli Stock company.

SIR GEORGE ALEXANDER, whose next production will be an adaptation of La Flambee, now so popular in Paris.

WILLIAM A. BRADY, who has promised us several new productions.

WILLIAM COURTENAY, lately with Ready Money.

MASTER GABRIEL, popular Lilliputian actor.

GRACE MAE LAMKIN, who returned to the stage last year in Henrietta Crosman's company.

CHARLES N. LUM, well-known stock actor.

ELISABETH MARBURY, successful play-agent.

MAY WHITTY, now in The Bear-Leaders, at the Comedy Theatre, London.

BLANCHE YURKA, leading woman with the Butterfield Players, Washington, D. C.

June 20.

HARRY CASHMAN, popular comedian with the Essanay Eastern stock company.

CHARLES H. GLENNY, London actor, of late years with Martin Harvey.

FRANZ VON SCHÖNTHAN, author of several German plays, and many years stage-manager in Berlin and Vienna.

FRED STOREY, actor and dancer, has also painted scenery for notable productions.

RUSS WHYTAL, whose effective impersonation in The Pigeon will long linger.

June 21.

THOMPSON BUCHANAN, author of several popular plays.

CAMILLE D'ARVILLE, once popular light opera prima donna.

FANNY HARTE, Cleveland girl, who retired after her marriage with Arthur Friend.

WELLS HAWKS, business-manager and press representative.

DE WITT C. JENNINGS, last two seasons in The Gamblers.

LAURA LEMMERS, re-engaged by Al. H. Wilson to appear in It Happened in Potsdam.

HARRY MCAULIFFE, stage-manager with The Climax.

HENRY WEAVER, who appeared with Thomas W. Ross in The Only Son.

June 22.

ARTHUR BOUCHIER, now producing and playing Find the Woman, in London.

MARTIN BROWN, talented dancer.

FRANK DAMROSCH, composer of the score for Cyrano de Bergerac, for the Metropolitan.

FREDERICK EMMELTON, seen here in support of William Collier.

ALBERT CARRÉ, manager of Paris Opera Comique.

KURT GEUCKE, German dramatic author.

MARTIN HARVEY, distinguished English actor-manager.

KENNETH HILL, who appeared here with Holbrook Blinn.

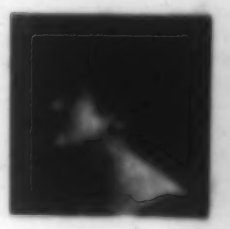
OLIVE OLIVER, with the Hunter-Bradford Stock, Hartford, Conn.

ELITA PROCTOR OTIS, seen here in The Greyhound.

FRED TYLER, under Charles Frohman's management.

JANE VAN BUSKIRK, who retired from the stage at the time of her marriage.

FANNIE WARD, seen in The Spendthrift.



OLIVE OLIVER

June 23.

AUBREY BOUCICAULT, seen here in Oedipus Rex.

LILY BRAYTON, Delight in The Vision of Delight, at the gala performance at his Majesty's, London.

ARTHUR HOLMAN, late with William H. Crane.

EMILY LYTTON, long in cast of Frederic Thompson's productions.

CHARLES F. NEWCOM, who appeared under A. H. Woods's management.

NORMAN TREVOR, English actor and athlete, last season in the London production of Lady Windermere's Fan.

June 24.

EDITH BRADFORD, seen here in the Ahern Opera company.

HERBERT BUNN TOLLER, in We Can't Be As Bad As All That.

J. GORDON EDWARDS, general stage director for Academy of Music Stock company.

IDA HAMM, play producer.

HARRY LEVY, who draws sketches skilfully in vaudeville.

MARTHA MCGRAW, in the original Peter Pan cast.

H. VIVIAN REYNOLDS, actor and stage-manager at St. James's Theatre, London, since 1901.

PAT PAT, lately with Solax Motion Pictures, born on St. John's Day, but christened Pat.

June 25.

CHESTER BEECHEY, who retired from the stage about four years ago, is now New York representative of The Billboard.

GEORGE COURTELINE, French author and novelist.

SYDNEY PAXTON, actor and business-manager for Evelyn Millard.

REFLECTIONS

Julian Eltinge opened his new miniature theatre at Fort Salonga, L. I., on Sunday with a housewarming. He and his mother entertained Mr. and Mrs. A. H. Woods, Homer Howard, Gene Schwartz, Mr. and Mrs. Eddie Garvie, Percy Wenrich, Dustin and William Farnum, Dolly Donnelly, Kathryn Osterman, and Louis Simon.

Lina Abarbanell has gone to Lake Placid, in the Adirondacks, to spend the Summer. She will not return to New York until the first of September, when rehearsals for The Gypsy will begin.

Margaret Illington is playing to such large audiences in the West that she will continue her tour in Kindling until November, when she comes into New York to open the Illington Theatre.

May Robson is enjoying such good business with The Rejuvenation of Aunt Mary that she will continue through into next season without a real break. The only rest the company will have will be two days in New York just after July 4.

Marguerita Sylva, who recently closed her American season in Gypsy Love, made a triumphal success in Carmen at the Prene, in Toulouse, France, on May 26, when she appeared before an audience of eighteen thousand people. She had a notable supporting company, including Saldoux as Don Jose and Dufraune as Escamillo.

Albert Goldie, formerly press agent of the J. C. Williamson firm in Australia, and now representing George Marlow, Ltd., a new syndicate, which has built and is leasing theatres throughout Australia and New Zealand, is visiting New York in search of new plays and people. Mr. Goldie is also desirous to negotiate with a first-class lecturer, society entertainer or illusionist for a tour of Australasia and the Orient. His address while in this city will be THE MIRROR office.

Theodore Martin, of The Red Widow, and Mrs. Annette Atcheson Doll were married in this city on June 10.

Beverly Keator's suit for one-seventh of the estate of the late Theodore Moss, owner of Wallack's Theatre, in this city, was dismissed by Justice Cohalan last week.

The International Musical Comedy company, headed by Richard Carle and Hattie Williams, has been organized by Charles Frohman. They will present The Girl from Montmartre at the Criterion Theatre here in August and at the Globe Theatre, London, next Spring.

May Yohe, who was believed to have committed suicide in Central Park on June 9, turned up at Atlantic City last week and denied that she was dead. Some folk suspect that a press agent may have devised the suicide idea, for Miss Yohe appears this week at Hammerstein's roof.

Mrs. Millie Thorne, president of the Stage Children's Fund, has arranged for fifty stage youngsters to enjoy Summer outings at Lake Mohegan, N. Y., where she has rented a house. Applications may be made to Mrs. Thorne at 178 West Eighty-first Street.

Three companies will be sent out in The Greyhound next season. They are now rehearsing at the Astor Theatre.

A Supreme Court jury last week awarded $2,500 damages to Vlasta Novotny, Russian dancer, in her suit against Manager Theodore Kosloff for breach of contract.

John D. Barry, of the San Francisco *Bulletin*, is giving a course of lectures at the Butler-Nelke Academy of Dramatic Art in that city, describing the works of Galsworthy, Shaw, Ibsen, Stringberg, Hauptmann, Brieux, and Sudermann.

The City Attorney of San Francisco having rendered an opinion that the city may accept a gift of the opera house to be built on public land in the new Civic Centre, the Musical Association will subscribe funds for the opera house.

A Butterfly on the Wheel will close on Saturday at the Thirty-ninth Street Theatre, where it will reopen early in August.

Billie Burke visited Hammerstein's Roof-Garden last week to applaud the fancy skating of her sister, Grace Helane.

Letters of the composer, Gluck, auctioned in Berlin on June 10 for $2,075, and his official appointment as German Court Composer brought $125. A Beethoven manuscript score fetched $187; two letters of his, $289, and eight letters of Hans von Bülow, $55.

G. A. Redford, ex-censor of the drama in England, has written a one-act play likely to be produced by the Drama Society, London. It is a comedy called A Snug Retreat.

Dr. Bernhard Steinberg, cantor of the Temple Beth-El, of New York, has aroused considerable adverse criticism among British Jews, because he sings in secular halls. Dr. Steinberg, however, is not moved by the remonstrances.

Bishop Welldon, of Manchester, England, protested against allowing Thomas Beecham to conduct a Halle concert in that city, because Mr. Beecham is divorced. Mr. Beecham is well known for his opera season and because his father originated the famous pills christened with the family name.

Gerald F. Bacon, manager for Sanger and Jordan, play brokers, left New York on June 14 for a business and pleasure trip to the Pacific Coast, going direct to Vancouver, then down the Pacific Coast as far as Los Angeles, and returning via Salt Lake City, Denver and Omaha.

Professor Hermann Hahn has completed, in Munich, Germany, a colossal statue of Goethe, to be set up in Lincoln Park, Chicago.

James T. Powers closed his season in Two Little Brides, at the Lyric Theatre, on June 15.

The Court of Appeals last week dismissed the suit of Joseph W. Jacobs against Henry B. Sire, to recover $20,000 which Lee Shubert paid to the defendant in 1902 for a year's lease of the Casino Theatre. Jacobs represented Shubert in the action.

Anthony E. Wills, author of The Struggle and other plays, who was taken ill last August while on the road, suffered a serious relapse recently and is still in the Pocono Mountains, Pa.

The Richest Man in the World, a three-act satirical farce by Arthur Gillespie and Collin Davis, will be produced in New York next season by John Cort.

Wellington Cross and Lois Josephine, recently with Blanche Ring, make their vaudeville debut this week at Keith's Union Square Theatre in songs and dances.

Notice is hereby given to custom house officials that Dolly Castle expects to have fourteen trunks of wardrobe when she lands in America on July 10. Miss Castle will play the leading part in Tantalizing Tommy, which starts the new season at the Chicago Opera House Aug. 30.

Jane Cowl will have the principal role in Within the Law, which opens the Julian Eltinge Theatre, on Forty-second Street, late in August. Florence Nash and William B. Mack will have other important parts.

Gustav Luders has completed the score for Somewhere Else, the new operetta, libretto by Avery Hopwood, which will be the first new production to engage the attention of Henry W. Savage when he returns from Europe. Taylor Holmes, who begins the season in The Million, probably will be seen in this operetta.

Among bathers at Mount Clemens, Mich., is Wilson S. Ross, manager for David Warfield. Mr. Ross goes to Mount Clemens every year, sometimes several times during the season.

Negotiations are in progress between Cohan and Harris and Gus Edwards whereby this popular composer and vaudeville performer will probably be enrolled among the prominent players under contract to that firm for Autumn productions.

Madge Lessing, who has been playing in German in Berlin, will appear in French at La Cigale, Paris, opening on June 23.

Next season will bring forth a new producer in the person of Adolph Weiner, who has purchased the rights and original production of Seven Days, and will produce it at the Astor Theatre. Mr. Weiner has engaged Jesse Weil as manager and is now engaging the cast.

Grace Bainbridge has sued The Mission Play Association, of San Gabriel, Cal., for $750, representing five weeks salary, declaring that she was engaged by contract to appear as one of the leading women in The Mission Play, and that when she arrived from the East to assume her duties she discovered that another woman had been given her part.

Anna Pavlova gave a garden party to dedicate her new home near Hampstead, Eng., on June 13. The hostess danced on the lawn with eight of her girl pupils, and the guests included many of the nobility.

Edgar A. Gerst, basso, and Augusta Cottlow, pianist, were married in this city on June 10 and will go to Europe for their honeymoon.

Frederick Bond voluntarily joined "the Alimony Club" in the New York County Jail last week, preferring to luxuriate there for six months rather than pay alimony to his wife, Caroline Bond, who secured a divorce several years ago.

William C. Clopton, of Baltimore, has bequeathed his $300,000 collection of famous violins to the Metropolitan Museum of Art, in this city.

The Irish Players have added to their repertoire since their American tour a play called Patriotism, by Lennox Robinson, and new plays by Murray, author of Birthright, and William Boyle, author of The Building Fund.

Reports say that Edmond Rostand is displeased at the prospect of Cyrano de Bergerac appearing in an English opera at the Metropolitan Opera House this next year. W. J. Henderson, musical critic on the New York *Sun*, wrote for Walter Damrosch a libretto based on Rostand's play, without Rostand's permission.

Lights o' London, revived by William A. Brady last year at the Lyric Theatre as a sort of burlesque, is the *bona-fide* entertainment of London theatregoers at the King's, Hammersmith, at present. It is rather curious that melodramas, so out of date in this country, are still accepted at their face value in England.

If any light opera of the year deserved success it was Gypsy Love. Consequently, it is pleasing to learn that the Strauss score is receiving in London, at Daly's Theatre, the approval it failed to win in New York.

Very Much Married, a three-act farce by Mr. Sutton-Vane, was produced at the Little Theatre, London, on June 20.

The *Pelican*, of London, is conducting a contest to determine the "smartest lady of the season." For the first week the Duchess of Westminster led with sixty votes. Hazel Dawn was second in the list with fifty-eight. Other actresses familiar to Americans were Gaby Deslys, Anna Pavlowa, Ellis Jeffreys, May de Sousa, Olive May, Madame Tetrazzini, Marie Tempest, Mrs. Oscar Lewissohn, Mrs. Langtry, Vesta Tilley, Fannie Ward, Marie George, Kitty Gordon, Mary Moore, Fay Templeton, and Lillian Russell.

George W. Lederer will produce at the Studebaker Theatre, Chicago, in August, a new musical comedy, The Charity Girl, book by Edward Peple and music by Victor Hollaender. Marie Flinn, who has been with Madame Sherry on the road, is announced for the title-role.

"TYPHOON" ARGUMENT RAGES.

Latest Report is that None of the Versions Used in this Country Was Authorized.

At least three versions of The Typhoon are on the market at latest reports. A man who holds the rights to one of these versions does not hesitate to predict that the piece, which has been a sensation in Berlin, Vienna, Paris and New York, will be played all over this country within a few weeks. He might have added that most of the stock companies that play it will not pay very much for the privilege, for under the conditions The Typhoon threatens to become common property. Melchior Lengyel, the author, is honored to the extent of having his name on the programmes, sometimes, and then perhaps misspelled. But as for royalties—well, of course, there is no copyright agreement between the United States and Hungary, where Lengyel lives. That's the worst of writing a successful play in Hungary. The only person who doesn't make money on it is the author.

Walker Whiteside's production has been most advertised because of its New York run of ninety-seven performances. The translation for that was made by Emil Nyitray and Byron Ongley, with the latter acting as stage director. It is interesting to note that Mr. Nyitray has a store on First Avenue, New York, where he deals in foreign books. The Typhoon was printed as a play in Germany and imported into this country, but copies have not yet become common. They may, however, be secured. Naturally, that version by Nyitray and Ongley was copyrighted. Before the New York run was completed, nevertheless, announcements were made by two stock companies that they would give the piece. One of them, the Butterfield Players, of Washington, withdrew their announcement at the request of Mr. Whiteside's attorneys. Lindsay Morison's company, in Boston, put on The Typhoon, with a speech from Mr. Morison to accompany it. Last week the Academy of Music Stock company put it on in New York, and according to latest accounts no dire fate has overtaken them. Both used a translation by George Moorehead, handled by Darcy and Wolford, a New York agency. A member of this firm, when asked for a statement of the play's legal status, said he did not care to commit himself, further than to say that the Moorehead version was fully protected by copyright.

The same virtue is claimed for a version of the drama of Japanese and German life handled by the American Play Bureau. Frances G. Corcoran, proprietor of the bureau, made the adaptation. Last week a circular was sent out from the agency's office, as follows: "This is the play that stirred the pulses of New York's theatregoing public from the time of its initial performance at the Hudson Theatre, in this city, until the close of the current season. This adaptation is duly copyrighted and protection guaranteed." F. H. D. Grahame, manager of the bureau, said that the last sentence meant only, of course, that the Corcoran version would be protected. He said that neither he nor Frances Corcoran had seen The Typhoon produced, but had depended only on the German book which he bought in New York. She claims to have introduced heart interest into the play. Some of the characters whom Lengyel killed off in the course of the action she has retained for further use. But she has cut out, as did Nyitray and Ongley, a court scene which was retained by Moorehead. The Whiteside version has for recommendations its New York run, with an artistic production that won praise from critics. This is to be presented by a company, with Whiteside at its head, in various cities throughout the land, having bookings for all of next season. Various New York managers, it will be recalled, declined to handle the play because of lack of protection.

Relative to the Whiteside version, a communication from London says that this was unauthorized. Walter C. Jordan, of the firm of Sanger and Jordan, was asked by European representatives to represent them as attorney in case the production could be stopped. He wrote to Mr. Whiteside, but says that he never received an answer.

Mr. Jordan showed a Mirror representative a letter from Ernest Mayer, managing director of the International Copyright Bureau, Ltd., a large London agency. Mayer says in an affidavit enclosed that he is the sole agent of Lengyel and Marton, the author's attorney, for the play throughout the United States and England. This letter is dated Jan. 9, 1912. Mr. Mayer writes that he has seen in a newspaper dispatch that a certain Mr. Whiteside, "whose name I have never yet heard," is going to produce The Typhoon in English. Mr. Mayer believed that a convention between America and Hungary would go into effect that month (January), too late to stop the production.

More interesting yet is an affidavit he encloses from himself and Dr. Miksa Marton, of Budapest,

EDWIN CHAPMAN

then in London. Mr. Marton declares that he has sole power of attorney for Melchior Lengyel, and is part proprietor of Mr. Lengyel's play, Taifaun (in English called Typhoon). He repudiates the statement that Whiteside had acquired any rights, and also the statement that Mr. Nitray is an intimate friend of or is even known by the author. The play was sold as a book in German, but the author does not get one penny piece out of it. Marton and Mayer then protest against any performance of the play by one named Walker Whiteside or any of his assigns. They continue: "We trust that in common fairness the author shall not be deprived of the benefit of his work, which has been considered one of the most epoch making plays of this generation."

A final statement assigns to Walter C. Jordan the sole and exclusive power of attorney for Marton and Mayer in the United States. Mr. Jordan said that he was not leasing any versions of The Typhoon to stock companies.

In all fairness to the Walker Whiteside Company, it may be said that they explain that the other versions had such a start in publicity because of the company's wish to avoid an undignified controversy like that of The Devil. But the statement that they had put on The Typhoon without paying the author brought a quick answer. The company's books were shown to a Mirror representative, with figures to show royalty payments. These demonstrate that Mr. Whiteside was strictly honorable in securing his version. Emil Nyitray translated the book and Byron Ongley made the adaptation that resulted in Whiteside's artistic production. Mr. Nyitray, who is a Hungarian, made the original transaction, it is said, with Lengyel, through Mr. Nyitray's brother in Hungary. The Whiteside Company have an acknowledgement from Lengyel and Greenbaum, the banker, who handled the money for him in Europe. Further payments were made through Mr. Nyitray, who received a percentage, amounting to practically two-thirds of the royalties, and transmitted Lengyel's part.

The standing of the Whiteside production, it is declared, is based on this business honesty and the New York run. Mr. Whiteside says he spent more than $20,000 to put on the play and establish his property, after The Typhoon had been on the market for three years. George Tyler, Henry W. Savage, Harrison Grey Fiske, and the Shuberts are named in the list of those who did not wish to handle it. The Whiteside Company claim that even if not strictly protected legally in exclusive rights to the play, they have the moral rights. This has been recognized by a number of reputable stock managers, who have written to the company that they would not trespass on Mr. Whiteside's rights, purposing to wait until the version was duly released for stock. A play agent of high standing has made application for stock rights to lease to restricted companies when Mr. Whiteside's tour is completed next season. Mr. Whiteside will take the play to London in the spring, and he will then make arrangements, he states, through Mr. Mayer, if Mr. Mayer still has the English rights. Confusion as to English speaking rights is supposed to have originated in transactions of an authors' producing society in Budapest.

Attorneys for the Whiteside Company are maintaining close watch of all stock company production of The Typhoon, and they say that any infringement of the Whiteside version, even in part, will be rigorously prosecuted. Every detail of productions to date has been noted, and in case the matter has to be taken to court, the lawyers say that all minor infringements will be noted. As far as business results are concerned, the Whiteside Company say that they have no fear. The nature of the play is such, dealing with intimate relations of a Japanese man and a German woman, that without artistic adaptation it would be somewhat questionable. Where the play has been put on in stock, in Hoboken, in Boston by Lindsay Morison, and in New York by the Academy of Music Stock, business is reported to have been none too good. Mr. Whiteside was a spectator at the Academy of Music production one evening last week and says he was not thrilled by any means.

A production has been announced by a Newark, N. J., company.

ALMOST THE LAST OF HIS LINE.

The recent death of Edwin Chapman, the popular comedian, means a greater loss to the theatrical profession than any of the published obituaries would indicate. Perhaps it is not generally known that the deceased came from a very old theatrical family, and represented the fourth generation of well-known players. His great grandfather was a noted English actor at the end of the eighteenth century, and played at the old Haymarket Theatre, in London, as late as 1803, in The Italian Monk.

It is not known whether the grandparents ever came to this country, but Edwin Chapman's immediate progenitor must have settled here about the middle of last century. Edwin was born in New York city in 1848, and his father afterwards went to the Coast, where he was soon known to the profession as "Uncle Billy Chapman of California." In a programme of the old Jenny Lind Theatre, in San Francisco, dated August, 1852, "Uncle Billy Chapman" is in the cast of Macbeth, with Junius Brutus Booth, Jr., Edwin Booth, his son, afterwards the great tragedian, and two other members of the Chapman family.

In California Edwin Chapman made his first stage appearance, at the age of two, when the elder Frank Mayo, as a big Indian chief in The Siege of Lucknow, carried him on in his arms and threatened to "throw the child over the cliffs." His father gave Edwin an early stage training, having him appear as Shylock in the trial scene from The Merchant of Venice when the boy was only six years old.

Young Chapman's boyhood was spent in playing small parts with his father on the road, as utility in Barnum's Museum, and in the first companies organized by the late Augustin Daly. Mr. Chapman created the part of Frimousse in The Little Duke, at Booth's Theatre, and later appeared in all of Gilbert and Sullivan's operas. He was the original Le Blanc in Rice's Evangeline when Dixey represented the hind part of the heifer. He also played in Rice's Little Christopher and The Girl from Paris, there being in the same cast Charles Bigelow, Louis Mann, and Clara Lipman. In The Pearl of Pekin Mr. Chapman also made a distinct hit, and he made Bolero one of the successful parts in Girofle-Girofla. He also played in Adonis with Henry E. Dixey, and when William Gillette produced his Ninety Days, in 1883, Chapman was selected for the part of Erastus Watkins, in which he achieved distinction.

In recent years Mr. Chapman was identified with some of the most prominent successes. He played Alec Stripe, the rumseller, in Ezra Kendall's Vinegar Buyer, under the management of Liebler and Company, and about ten years ago he joined the forces of Colonel Savage, creating the part of Jeff Briscoe in George Ade's County Chairman, and later that of Linc Watkins in Edith E. Ellis's Mary

(*Continued on page 14.*)

PERSONAL

CLAYTON.—One of the greatest virtues of the Weber and Fields Jubilee was that it brought back to us Bessie Clayton in some of her toe dances. She was a star member of the old Weber and Fields aggregation, but she had spent much time of late across the briny deep, where she thinks they appreciate dancing more. Premiere danseuse is the title most frequently applied to this little American girl. She earned it by hard study and consistent hard work, both in this country and Europe, but she danced into fame in Paris. Since that time she has been honored by having some immense productions built around her dancing act, and between times she trips the light fantastic for high-class variety shows. With the Jubilee over, she is now in Jersey. By and by she is going to open a dancing school in New York.

SMITH.—A few days ago a certain person expressed sympathy for Harry B. Smith, this certain person believing that Mr. Smith had sold Robin Hood before the opera became valuable property. Mr. Smith objected to the imputation on his business sense. He answered that he had sold his rights to Robin Hood only a short time before the present revival, and then he received a sum which exceeded all the royalties of the engagement. Before this transaction, he said, he had received the modest sum of $225,000 from the opera, and he added further that no matter how many things had been said about his librettos, these same children of his brain had romped home with more than $2,000,000. For the benefit of would-be librettists, we append the note that Harry Bache Smith is the only librettist who has made so much money. He is a man of marvelous industry and he has been at work for more than a few years. Notice that he was born on Dec. 28, 1860. He saw light in Buffalo, but got his education in Chicago schools. His apprenticeship was served in minor parts of comic opera and on Chicago newspapers. He married Irene Bentley in 1907. Besides two books of verse, he has written or adapted Rosita, Fort Caramel, The Scarecrow, Robin Hood, The Serenade, Rob Roy, The Fortune Teller, The Wizard of the Nile, The Liberty Belles, The Highwayman, Foxy Quiller, The Idol's Eye, The Fencing Master, The Little Corporal, The Silver Star, Little Miss Fix-It, Miss Innocence, The Parisian Model, The Rich Mr. Hoggenheimer, Nearly a Hero, The Office Boy, The Tar and the Tartar, Babette, A Madcap Princess, The Billionaire, The Little Duchess, Jupiter, The Tzigane, Papa's Wife, The Golden Butterfly, The Bachelor Belles, Little Nemo, Follies of 1907, Follies of 1908, Follies of 1909, Follies of 1910, The Mandarin, Dolly Dollars, Maid Marian, The Wild Rose, The Rounders, The Belle of Bohemia, The Casino Girl, The Paradise of Mahomet, The Begum, The Soul Kiss, The Girl in the Train, The Belle of Mayfair, The Strollers, The Singing Girl, A Girl from Dixie, The Crystal Slipper, Half a King, The Cadet Girl, The Second Fiddle, The Free Lance, The Three Graces, The Tattooed Man, The Knickerbockers, The Girl and the Canary, The Million Club, The Red Rose, The Spring Maid, The Doll Girl, The Siren, Gypsy Love, The Wedding Trip, The Enchantress, A Winsome Widow, The Rose Maid, and The Girl from Montmartre. He will furnish the book for the next Winter Garden programmes.

ROSES FOR ACTORS' GRAVES.

Louise De Luisi, 14 South Elliott Place, Brooklyn, proposes to shower roses upon the graves in the Actors' Fund plot at Evergreen Cemetery on June 23, at 2.30 P.M., when she would be glad to meet at the cemetery any ladies of the profession who may wish to bring roses to decorate the graves. Those unable to be present at the time and place mentioned, may send flowers or remit cash for purchase of same to Miss De Luisi at her address above.

CECIL SPOONER GETS NEW THEATRE.

Charles E. Blaney leased last week for his wife, Cecil Spooner, the large theatre in the new Community Building now in course of erection at Southern Boulevard and 163d Street, Bronx. It will be ready for occupancy in early Autumn, and will seat 2,000 persons. A ballroom and palm garden will be attached where tea will be served after performances. The lease is for twenty years at a total rental of about $650,000.

HARRY B. SMITH

BRADY WANTS LONDON THEATRE.

William A. Brady is in Europe on a business trip, looking for plays and a theatre for his American successes. He announced before sailing last week with his wife, Grace George, that he would try to secure one of Sir Charles Wyndham's theatres in London for an entire year, to devote it to American productions. If he is successful, Bought and Paid For will be presented first, and Little Women and Over Night will follow. For the casts of Broadhurst's plays he hopes to get Robert Lorraine, Joseph Coyne, and Alexandra Carlyle.

In London Mr. Brady will procure the last two acts of Justin Huntly McCarthy's Charlemagne, the Conqueror, which Robert Mantell will produce in New York in the Autumn. Mr. Brady will also arrange with Arthur Collins to bring over the Drury Lane production of The Whip and the pantomime 'Op o' My Thumb. Mr. Collins and the Shuberts will be associated with Mr. Brady in the American productions. After these arrangements are completed Mr. Brady will make a hurried tour of the Continent, looking for novelties in the small centers. He will also inspect a play which is intended for the personal use of Grace George next season. All these matters will keep him in Europe until the middle of August, so that he will miss the opening of his new Forty-eighth Street Theatre. Just Like John will be produced there the first week in August.

"READY MONEY" IN NEW YORK EARLY.

Harry H. Frazee hoped to have his new theatre on Forty-eighth Street completed when he brought Ready Money into the city, but it appears now that his fond hopes will be deferred. Even the contractors do not think that the house will be open until October, and the play will come in late in August or early in September. It will probably play in one of the Shubert theatres first, and if the fates are kinder to it than they have been to other plays that started in Chicago, it will still be in New York when the Frazee theatre is ready. It will then be moved over to that house. A road company will open at Peoria, Ill., on Sept. 1. It is not yet organized.

RUSSIAN BALLET AT COVENT GARDEN.

The Russian Ballet drew great crowds to Covent Garden, London, when Karsavina and Nijinsky danced The Carnival and Thamar. The latter is a splendid but barbaric production, showing how the cruel Queen Thamar amused herself. From the top of her tower, she lured a prince from the road to her side and entertained him with wild orgies. At dawn, tired of her whim, she stabbed the prince and dropped him into a torrent, and then waved her red scarf over the battlement to the next victim. Karsavina, with lilac draperies and pallid face, impersonated Thamar, and Nijinsky was the unhappy prince.

RESPONSIBILITY OF THE MANAGERS.

(*Continued from page 5.*)

Many persons do not even have common sense about such things. Only a short time ago I had to talk to a gathering of club women here in New York at one of the leading hotels. They had listened to so many compliments that when it came my turn I thought it was time to shake them up to real conditions. I asked them what they would do if one of their hysterical members over in the corner screamed 'fire.' I could see them all blanch and they began to fidget around, until I told them to quiet down and do just what they were told. They did. I startled them again by telling them that they were all violating the law at that moment by using movable chairs for such a gathering. There they were, a thousand of them, on light chairs of that kind on a smooth dance floor. It would have been an awful thing if a fire really had broken out. Yet they were there to listen to a talk about fire prevention, when they knew nothing about ordinary precautions for gatherings. Of course I talked to them in straight-from-the-shoulder fashion, and I think they liked it, from they way they crowded around afterwards. Probably most of them figured out, before they went to bed that night, how they would get out of their apartment houses in a fire. It is only the instinct of self-preservation that makes them do it, but I wish they would do it oftener, and I wish we could get them to keep their heads in the theatres."

From which it is evident that Commissioner Johnson has the interests of the theatregoing public at heart, even if he thinks the managers are favored. Just at the end of the interview it transpired that the Commissioner knows something of the business from another angle. Very modestly he owned that he wrote dramatic criticisms for a newspaper outside of New York city for some time. At any rate, he developed taste enough so that he goes to only half a dozen plays a year in New York, and then he has to have ample assurance in advance that the play is worth while.

D. H. WALLACE.

WEBER-FIELDS JUBILEE CLOSES.

The Weber and Fields Jubilee company returned to New York on Thursday from Pittsburgh, ending one of the most successful theatrical seasons in the history of the American stage. Joe Weber and Lew Fields, after a business separation of eight years, reunited at the Broadway Theatre on Feb. 8, and since that time their company has played to gross receipts falling but little short of half a million dollars. The road tour, begun at Albany May 13 and ended June 12, covered nearly five thousand miles, included thirty-two cities and thirty-seven performances were given. In many cities records were broken for attendance and gross receipts. The entire company returned to New York with the exception of Fay Templeton, who remained at her home in Pittsburgh with her husband, Joshua Patterson.

COMPANIES OF "THE GREYHOUND."

When The Greyhound opens the Astor Theatre early in August most of the principals who helped to make it a Broadway success will be there. Contracts have been signed by Henry Kolker, Thomas Coffin Cooke, J. Wilson, William Lyons, William J. Mack, Harry Cowley, David Burton, Raymond Walburn, Elita Proctor Otis, Helen Orr Daly, Gladys Fairbanks, and Crosby Little. Wagenhals and Kemper are recruiting two road companies, which will open about Labor Day. Up to date the following have been engaged, but have not yet been assigned to parts: Alice Martin, Joseph Gillow, Arthur Hoops, Albert Macklin, Jean Patriquin, Chauncey Monroe, Isabel West, Marie Pettes, and Inez Bauer. Wagenhals and Kemper will make no new productions until after election.

LONERGAN-LANG COMBINATION.

Lester Lonergan and Eva Lang have entered into a five-year contract with O. D. Woodward, of Kansas City, whereby they will appear as co-stars at the head of their own company, under Mr. Woodward's management, presenting the classic drama and modern plays of higher type. The repertoire as already outlined will include The Merchant of Venice, Romeo and Juliet, Hamlet, Cymbeline, If I Were King, and The Girl of the Golden West.

DEATH OF LOTTIE GILSON.

Lottie Gilson died at her room in this city on June 10, aged about fifty years. Her stage debut occurred at the old National Theatre in the Bowery in 1884, when she sang "The Old Turnkey," "The Sexton," and such ballads of other days. Gus Hill secured her for his World of Novelties the next season, and engagements followed with Irwin Brothers, the Howard Athenæum company, the Hanlon-Voltер company, and Tony Pastor. As "The Little Magnet," Miss Gilson became one of the most popular of the "serio-comics," as they were then known. In 1891 she returned to Irwin Brothers, and then branched out as a soubrette with Murray and Murphy in Our Irish Visitors and with Mark Murphy in O'Dowd's Neighbors.

In 1892-93 she scored conspicuously at the Imperial Music Hall in this city, later touring with the Russell Brothers and Harry Williams's Own company and then returning to Tony Pastor's. When the epoch of the "continuous" vaudeville arrived, Miss Gilson became a favorite headliner and introduced a great number of popular songs, which she sang with rare charm and irresistible piquancy. Her first husband was Thomas Ward, a variety performer. On July 22, 1900, she secured a divorce from her second husband, John Wesley, in Buffalo, N. Y., and married J. K. Emmet the next day in Jersey City. The couple appeared together in vaudeville for several years and spent the Summers on Miss Gilson's farm at Pearl River, N. Y.

In 1908 Emmet secured a divorce, and in December of the same year it was learned that Miss Gilson had become a voluntary inmate of an asylum at Bloomington, Ill., suffering with nervous prostration. Two years ago she was singing in a concert hall at Fort George, this city, but was taken ill and removed to Bellevue Hospital. A benefit was arranged for her at a local theatre, and she subsequently appeared in several "old-timers" programmes at the vaudeville houses.

Funeral services were held at 307 West Fifty-first Street on June 13, and interment was made in the Actors' Fund plot, Evergreen Cemetery.

"A FOOL THERE WAS" AT POPULAR PRICES.

Robert Campbell has secured from Robert Hilliard and Klaw and Erlanger the acting rights to A Fool There Was, and will tour the play next season with a well-known actor in Mr. Hilliard's part. A new production will be built for the play, which will be presented in the dollar theatres controlled by Stair and Havlin for the first time, as well as in the principal one-night stands east of the Missouri River. The White Slave will open a long tour in Pittsburg on Aug. 12, going to the Pacific Coast.

DEATH OF JOHN L. WOODERSON

John L. Wooderson died at his home, Bangor, Me., on June 10, of heart failure, aged fifty-four years. He had been taken ill several weeks before at Hazleton, Pa., and had been sent to a hospital in this city, whence he proceeded unattended to his native place upon learning that he could not long survive, wishing to be with his aged mother and their friends when the end should come.

Born in Bangor in 1858, Mr. Wooderson received his education in the local schools and early became active in amateur theatricals. His professional debut was made in a stock company at Lewiston, Me., whence he went to a like company at Fanny Marsh's Theatre, Portland. Engagements followed with Charlotte Thompson and with Stuart Robson, he having been stage-manager and understudy for the latter for many seasons. After several years with Maurice Barrymore, Mr. Wooderson resumed stock work, stage-managing companies in Philadelphia, Pittsburgh, and other cities. It was in a Western company that he first met Maude Adams, then a diffident little slip of a school girl, and he was quick to detect the talent that was afterward to shine so brilliantly. To his encouragement and instruction is due much of the success of Miss Adams.

With Charles E. Hamlin, a Bangor newspaperman, Mr. Wooderson wrote two plays, Geraldine and In the Sacred Name of Business, the former played by amateurs, under Mr. Wooderson's direction, and the latter presented in stock. Last Summer he managed the Golden-Wallace Players at Bangor. Besides his mother, a sister and two cousins survive. The funeral was held in Bangor on June 12.

THORNTON-GILLESPIE, PROHIBITIONISTS.

James Thornton and Arthur Gillespie, song writers and monologists, announce their intent to appear as temperance lecturers and expect extensive bookings under auspices of the Prohibition party, the W. C. T. U., the T. A. B. societies, etc. An agreement is said to have been made whereby one or the other—and when possible both—will appear each night to give an interesting narrative descriptive of the ravages of the Demon Rum.

Gillespie, they do say, has squandered upward of $50,000 during his association with the "wets," and some have persisted in the belief that Thornton's lower limbs must be hollow. According to the men's own statement: "It is eleven years since Gillespie looked upon the wine when it was red, and eleven days for Thornton, who declares he has jumped out of a sanitarium window for the last time."

Both men are graduates of the Keeley Institute Company, which is said to be back of their present enterprise.

STAGE CHILDREN IN LOUISIANA

Another decisive victory was won on June 12 by the National Alliance for the Protection of Stage Children when the bill introduced by Senator Clinton, permitting the appearance of children in dramatic productions in the State of Louisiana was heard before a Joint Committee of the Senate and House and reported favorably. The bill has the backing, not only of the National Alliance, but of organized labor and the press of Louisiana and, while somewhat drastic in its terms, permits the appearance of children on the stage in that State, and does not, as heretofore, prohibit the instruction of the child actor in the dramatic art. Francis Wilson and Ligon Johnson appeared before the hearing for the National Alliance, and so clear cut and vigorous were their arguments that the opposition was routed.

The Clinton bill permits a child's appearance upon the dramatic stage upon presentation of a certificate from an official to whom such authority is designated, this permit being issued upon proof that the conditions surrounding the child are such as to insure the safety of its life, limb, and mental and moral welfare.

PHILIP MINDIL GETS "VANITY FAIR."

Vanity Fair, the weekly theatrical paper, of this city, was sold yesterday to a new corporation, of which Robert L. Beecher, vice-president of the Bermuda Trolley Company, Limited, is president and Philip Mindil, secretary and treasurer. The paper will be conducted by Mr. Mindil as editor and manager along lines different from those pursued in its twenty-two years of existence. Mr. Mindil announces that it will deal with music, art, current literature, the drama, baseball, motoring, aeronautics, women's wear, and the club, hotel and restaurant life of Broadway and Fifth Avenue. Mr. Mindil has had twenty years of experience as writer and editor in New York. The new publication offices will be in the Marbridge Building, Broadway and Thirty-fourth Street.

"THE THIRD DEGREE" IN ENGLAND.

Under the title of Find the Woman, Arthur Bourchier produced Charles Klein's play, The Third Degree, at the Garrick Theatre, London, on June 17. In the cast Mr. Bourchier was supported by Violet Vanbrugh, A. E. Matthews, James Carew, Julian Royce, and Lydia Bilbrooke. Just why an American play should be given a French title for the English market can probably be explained only by our British cousins.

SUMMER BURLESQUE AT COLUMBIA.

The regular Summer season of a permanent musical production at the Columbia Theatre, this city, opened on June 10 with The Merry-Go-Rounders, based upon last season's cartoon play, Let George Do It, and presented by the Lefler-Bratton Company. Aaron Hoffman wrote the libretto, Paul West the lyrics, and Nat D. Ayer the music. There was plenty of catchy music, lively dances, and an uncommonly comely chorus.

George P. Murphy, the original George that was permitted to do things, did them some more to much applause, and the other clever folk included Leona Stephens, Louise Brunelle, Adele Harland, Goldier Redding, E. A. Turner, Abbott Worthley, Ralph Austin, Victor Kahn, Al. Forrest, Arthur Wilson, Mat Kennedy, Arthur Rice, J. H. Prescott, and W. H. Rupert.

CABARET FOR VOGEL'S MINSTRELS.

One of the up-to-date features of John W. Vogel's Minstrels next season will be a full-fledged cabaret scene, introducing the entire company of fifty people. The act will be sumptuously mounted, and will be a new departure, in so far as minstrelsy is concerned. Special music and lyrics are being prepared. The scene will represent the Café de Beaux Arts, New York City.

REFLECTIONS.

A Supreme Court jury on June 13 awarded a verdict of $5,000 damages to James Young, actor and former husband of Rida Johnson Young, who had sued Paul Armstrong, playwright, for $50,000 damages, alleging that the defendant had assaulted him in Henry Miller's office some time ago. Mr. Miller and others testified for the plaintiff.

Herbert Terry, son of the late Edward Terry, denied in London last week a newspaper story that he had married Vesta Victoria, the vaudeville singer, who recently made a hasty visit to this country, returning to England after only a few days here. Mr. Terry stated that he had a wife already.

Mabel Hite underwent an operation for intestinal trouble at a private hospital in this city on June 11, being compelled to retire from the bill at the Colonial Theatre, where, however, the sketch in which she was billed continued to be offered. It is hoped that Miss Hite will be able to resume her work within a few weeks.

Mlle. Dazie sailed for Europe on June 13 to study some new dance sensations which she may introduce here next season at the Winter Garden.

DORIS GOODWIN AND EDITH BRADFORD IN "HANSEL AND GRETEL," BY THE ABORN BROTHERS' OPERA COMPANY

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879
Published Every Wednesday in New York
Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President
HENRY T. MUNCH, Sec'y and Treas.
LYMAN O. FISKE, Manager

145 West Forty-fifth Street, New York
Telephone—Bryant 8360-8361
Registered Cable Address "Dramirror"

SUBSCRIPTIONS

One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W.C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and classified advertisements will be furnished on request.

The Editor's Letter Box

RALPH ROISTER DOISTER is the first important example of the *miles gloriosus* in English dramatic literature, but from then on the type reappeared continually down through the Tudor and Stuart periods. The term, and the type as well, come from the classical Latin satires of Terence, who was fond of using a braggart soldier as a comedian. This boasting military gentleman, the *miles gloriosus*, was invariably a coward at heart, just like Bob Acres in Sheridan's comedy. In fact, Bob Acres is a lineal descendant of the *milites gloriosi*, who figure through the comedies of Jonson, Shakespeare, Beaumont, Fletcher, Shirley, and the other dramatists of the golden age.

♦

THE ORIGINAL AVIATOR.

To the Editor of The Mirror:

As a matter of record, would it not be interesting to the theatrical profession to know just who was the first actor to make a flight in an aeroplane in America? My husband, Paul McAllister, went up at Nassau Boulevard on Nov. 9, 1911, doing several miles across country in a high wind. This considerably antedates Clifton Crawford's flight in Chicago on June 2, 1912.

Robert Lorraine, I believe, holds the record in England.

MARGARET MCKINNEY MCALLISTER.

♦

One of our correspondents is evidently harboring a misunderstanding in regard to letters published in this column. When writers ask questions the editor undertakes to answer them, and when they make statements the editor quotes them. Mrs. S. B. B. does not admire Margaret Illington, and wishes it to be declared, not argued about. The editor consequently bows to her desire, but maintains his own opinion of Miss Illington's work in Kindling.

♦

Ralph Morgan, of Grand Rapids, Mich., writes to contradict an assertion in a recent MIRROR, quoted from a local paper. Mr Morgan was made to say that the actor makes the role, and he writes: "My opinion in regard to the matter happens to be that in ninety-nine cases out of a hundred the part makes the actor, and I am reasonably certain that I have not, in any of my lucid moments, expressed myself to the contrary."

♦

The editor quotes Charles McNamara, who has evidently suffered at the hands of managers reluctant to employ untried talent: "How can a young man enter the theatrical field when managers won't even give him a trial, because of his inexperience and his not having faced an audience? Many talented young men, who ought to be on the stage to-day, might turn out to be one hundred per cent. better than the average actor, but they haven't been given the opportunity. If they think they have talent in any direction, why not give them a tryout as to their professional ability?"

♦

Mrs. L. D. W.—So far as THE MIRROR can discover, no statistics have been published on the theatre at large. It has been estimated in a rather vague way that 100,000 people depend upon the theatre in one capacity or another for their livelihood. The only publication to which we can refer you is a pamphlet on "Exploitation of Pleasure, A Study of Commercial Recreations in New York City," by Michael M. Davis, Jr., Ph.D. It was published a year ago by the Department of Child Hygiene of the Russell Sage Foundation, and was reviewed and discussed by The Usher in THE MIRROR, issued on July 5, 1911.

♦

L. W.—We can give you no information concerning the whereabouts of Thomas V. Morrison, lately with the Everybody company. If you will send him a letter in care of THE MIRROR we will advertise it for you.

♦

A. C.—Eugenie Hayden, Margaret Pitt, and Tom McGrane are all in stock companies. Hudson Liston, who has been off the stage on account of trouble with his eyes, is now happily recovered. All of these, and Beryl Hope and Helen Harrington as well, may be addressed in care of THE MIRROR.

♦

W. C.—The editor of the Letter Box has also always associated the role of Zaza not with Leslie Carter, but with his wife. If Mr. Carter ever played the part, the billboards which you quote are the only ones from whom you can acquire detailed information on the subject.

♦

F. F. M.—Annie Pixley died in London on Nov. 8, 1893, of brain fever. Frederick Bryton died in Rochester on April 13, 1902, aged forty-six. Maggie Mitchell is still living.

♦

J. W.—Robert Drouet was the original Louis Fioriot in Madame X. in this country. Sidney Valentine played the role in England.

♦

F. N.—Anna Koroleva is the wife of Paul Orleneff. The Frohman offices have issued no announcement concerning Madame Nazimova's appearance in London, and decline to make any statement.

BOOK REVIEWS.

PERPETRATIONS, WISE AND OTHERWISE, by Marion Howard. Published by Marion H. Brasier, Boston, 1912.

In a neat little red-covered book the authoress has collected a goodly store of humorous and philosophical observations from her lectures and her varied writings. Some of the essays, written in full appreciation of the quality of brevity that is wit's soul, are highly diverting, notably one proposing the establishment of an institution for the exchange of undesired wedding presents and misfit Christmas gifts, an enterprise assuredly calculated to appeal to a large share of the population. It is suggested that announcements of individual wants might prove immensely helpful in bringing together the demand and the supply. Just a few selections may serve to indicate the possibilities of the idea:

"Young lady of fourteen will exchange a wax doll with real hair for a copy of 'The Quick or the Dead.'"

"Lad of ten will give a copy of Lamb's 'Poems of Childhood' (leaves uncut) for a baseball bat."

"Widow has pale pink tidy which she will give for one square meal."

"Person out of work will relinquish a set of Shakespeare for a package of meal tickets."

"Elevator boy desires to exchange a bright red necktie for a box of cigarettes."

Then there is a capital essay on "Little Disappointments" that quite reminds one of some of Jerome K. Jerome's delightful writings, a more serious discussion of the woman problem in New England, where the female sex so greatly outnumbers the male, and other matters to interest or amuse. The book appears to have been intended for private circulation but, with certain eliminations and the elaboration of the qualities retained, there would seem to be no reason why it might not prove somewhat of a "seller."

THE GREAT GALEOTO, a drama in three acts, by Jose Echegaray, translated by Caroline Sheldon. Published by the Forum-Philidelphica Societies, Grinnell, Ia., 1912.

El Gran Galeoto, written in 1881, was first produced on the American stage in 1908, under the title The World and His Wife. The students of Grinnell College ambitiously undertook the same drama, retranslated by Caroline Sheldon, and presented it at the Colonial Theatre, Grinnell, Ia., on April 27, 1912. The text of this version is now available.

One cannot help feeling that a considerable share of the Spanish original spirit is lost in Miss Sheldon's translation, although she has obviously worked faithfully to dress the action in suitable English diction. This, of course, is the usual objection to translations, but it does not seem that Miss Sheldon has escaped the pitfalls that surrounded her path. Much of the dialogue is clearly enough non-dramatic in its tone, and the soliloquies—perfectly legitimate conventions in 1881—sound particularly crude in 1912. The chief value of this translation—and it is no mean advantage—resides in the ease of the phrasing and in the absolute lucidity of meaning. This quality gives the play far more worth in the library than in the theatre.

As for the theme of the drama, it is rather late to discuss The Great Galeoto. Echegaray chose a universal subject, the disastrous effects of gossiping and of meddling in other people's affairs. Through the senseless chatter of Severus, Mercedes, and Joe, he brought about the death of Julian and the marriage of Theodora and Ernest. One of the most effective elements in the drama is the feeling which the author manages to convey, of the inexorable power of public opinion and the helplessness of anybody caught in its current.

NOT ALLIED.

The Al. Woods and Cohan and Harris Story Is Denied by Both Parties.

A dream was dreamed on Broadway last week that A. H. Woods and Cohan and Harris were uniting forces. Sam Harris denied it and the Woods forces chimed in. The only ground for the rumor was that the two managing firms hold a lease together on the new Bronx Opera House, and they have common interests in His Other Girl, a German musical farce adapted by George V. Hobart. Sam Harris was reported to have gone to Chicago to look over A Modern Eve, with a chance of using it to open the Astor Theatre in August. Mr. Harris has not been farther West than Jersey of late, and The Greyhound is booked to open the Astor.

ALMOST THE LAST OF HIS LINE

(*Continued from page* 11.)

Jane's Pa. When John Cort took over this play, Chapman played his old part, with Max Figman instead of Dixey as the star.

For the past two years Mr. Chapman's health has been failing and he had to decline several good offers. In fact, he had really signed with Little Boy Blue, but had to cancel the engagement on account of weakness. Chapman was one of the best known actors in the country and popular wherever he went. He possessed, in a marked degree, the faculty of being able to make much out of seemingly small parts. Possessing, by heritage, a keen sense of humor, he could instantly grasp the humorous possibilities of a part, and many of his character portrayals were pleasant surprises to both authors and managers.

Edwin Chapman is survived by his widow, known on the stage as Nina Ainscoe, and by his seventeen-year-old son Eddie, the last of the Chapman line. Blanche Chapman, the great hit of Mrs. Wiggs of the Cabbage Patch, is a cousin of Edwin's. The young man has been conspicuously successful in small parts, notably as the printer's devil in Mary Jane's Pa, and as he represents the present generation of the Chapman family, he may be expected to give a good account of himself in the future.

"THE COUNT OF LUXEMBOURG" COMING.

Klaw and Erlanger will open Franz Lehar's The Count of Luxembourg, at Atlantic City on Aug. 19, and expect to begin the Autumn season at the New Amsterdam Theatre with it on Sept. 16. The cast will include Thomas D. Richards, Ann Swinburne, Fred Walton, Frank Moulan, Francis Cameron, Gladys Homfrey, George W. George, Harry W. Smith, and William C. Reid.

E. H. SOTHERN'S CHECK FOR FUND.

Sent Thousand Dollars When Monday's Benefit Must Be Abandoned.

Owing to the continued indisposition of Julia Marlowe, which rendered her unable to play last week in Toronto and Buffalo, it was found necessary to cancel the performance of The Taming of the Shrew which E. H. Sothern and Miss Marlowe were to have given at the Broadway Theatre on Monday evening for the benefit of the Actors' Fund. Deeply regretting their inability to fulfill their engagement here, Mr. Sothern forwarded to President Daniel Frohman, of the Fund, a check for $1,000 as a contribution from himself and Miss Marlowe in lieu of the performance. Mr. and Mrs. Sothern sailed on Tuesday for a Summer's rest abroad.

LITIGATION IN QUAKER CITY.

PHILADELPHIA (*Special*).—The case of the Orpheum Theatre on West Chelten Avenue, Germantown, this city, where Fred G. Nixon Nirdlinger and Marshall W. Taylor, the latter manager of the Liberty and Keystone, dispute ownership, has been taken to court. The theatre, only half completed, was to cost about $125,000. Mr. Nirdlinger was supposed to buy it originally, but while it was being erected there was a dispute about ownership, and it was sold to Taylor and title conveyed to him. A bill in equity was then filed on behalf of Nirdlinger and, while the case was going on last week, it was decided that, if Nirdlinger would pay Taylor $42,500 above mortgages and liens, title should be conveyed to him. This was agreed upon and then arose another dispute. The matter will probably be heard again in court. In the meantime, the theatre remains unfinished, and the Germantown Theatre, having no competition, is doing a land office business.

S. SOLIS-COHEN.

VARIETY HOUSES.

FIFTH AVENUE.—Grace Van Studdiford, Sam Mann and company, Miranc Brothers, Mullen and Coogan, Squaring Accounts, Charles Leonard Fletcher, Harry Breen, Jurzilnz De Lisle.

HAMMERSTEIN'S.—The Baldwins, Edgar Berger, Miller and Lyles, Creatore's Band, Artie Hall, Klutzinz's Animals, Martinetti and Sylvester, Leona and Yosco, Visions D'Art, Primrose Four, Morton and Moore, Norton and Lee, Roehm's Girls, Bert Fitzgibbon, Exposition Four, Nip and Tuck.

UNION SQUARE.—Lambert and Ball, Cross and Josephine, Fields and Lewis, Joe Jackson, Old New York, Correlli and Gillette, Carl McCullough, Pore and Une, Dennis Brothers.

CURRENT AMUSEMENTS.

Week ending June 22.

ACADEMY OF MUSIC—Closed June 15.
ALHAMBRA—Closed June 16.
CASINO—The Pirates of Penzance—3d week—17 to 24 times.
COLONIAL—Closed June 16.
COLUMBIA—The Merry-Go-Rounders—2d week.
COMEDY—Rumty Pulls the Strings—37th week—329 to 337 times.
FOX'S—Academy Stock co. in The Fortune Hunter—446 times, plus 12 times.
GAIETY—Officer 666—21st week—164 to 171 times.
GLOBE—The Rose Maid—9th week—66 to 73 times.
HAMMERSTEIN'S ROOF—Vaudeville.
KEITH'S UNION SQUARE—Vaudeville.
LIBERTY—Closed June 8.
LYRIC—Closed June 15.
MANHATTAN OPERA HOUSE—Stock co. in The Deep Purple—104 times, plus 12 times.
METROPOLIS—Cecil Spooner Stock co. in The Price She Paid—10 times.
NEW AMSTERDAM—Robin Hood—7th week—49 to 56 times.
PLAYHOUSE—Bought and Paid For—39th week—333 to 340 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in The Melting Pot—147 times, plus 10 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—24th week—180 to 193 times.
VICTORIA—Vaudeville—Matinees.
WEST END—Corse Payton Stock co. in Easy—12 times.
WINTER GARDEN—Whirl of Society—16th week.
ZIEGFELD MOULIN ROUGE—A Winsome Widow—11th week—78 to 85.

STOCK COMPANY NEWS

BENNETT'S OPINION OF CRAIG.

CHICAGO, ILL. (*Special*).—John Craig's first essay as a producing manager in Chicago was made last week at the Blackstone Theatre. Some very encouraging opinions of his acting and his supporting company have been printed in the Chicago daily papers. James O'Donnell Bennett, the facile reviewer and critic of the *Record-Herald*, wrote:

"A very interesting actor whose distinguished appearance, easy and confident yet reserved method and pure diction, recall George Alexander at his best, came forth at the Blackstone Theatre on Monday evening in The End of the Bridge, Miss Florence Lincoln's prize-winning play in the Harvard-Radcliffe competition of 1911.

"This actor, who presents himself at a time when the town is well-nigh empty of playgoers, is John Craig, director and principal player of the Castle Square Stock company of Boston, and he is so very interesting in a way so entirely legitimate that it would be, we are sure, a privilege to see him in a work of more consequence than The End of the Bridge.

"Miss Lincoln's play, though it is written in good English and is touched here and there with thoughtfulness and tenderness, does not remove the conviction that prize plays are not good for much except to win prizes."

Mr. Craig expresses a hope that his present engagement in Chicago will be encouraging enough to induce him to make an annual Summer presentation here of plays that he gives at the Castle Square Theatre in Boston.

LILLIAN BAYER.

Leading Woman with the Poli Stock Company, Scranton, Pa.

ANNA CLEVELAND IN HARRY N. ATWOOD'S AEROPLANE

MARJORIE RAMBEAU COMES EAST.

Marjorie Rambeau, identified with the Western stage for several years and who will make her New York debut next season, made her first bow before an Eastern audience with the Hartman Theatre Stock company, Columbus, O., last week. Miss Rambeau for three years was leading woman at the Burbank and Belasco theatres, Los Angeles, and played a twenty weeks' joint starring engagement with Nat C. Goodwin at the Auditorium in that city. She has headed stock companies in San Francisco, Portland, Seattle, Vancouver and other Western cities. She recently concluded a starring tour in Merely Mary Ann. Associated with her last week in The Girl of the Golden West were Norman Hackett, Morgan Wallace, Ernest Glendinning, and Alice Lindahl.

PLEASED OVER CRAIG'S SUCCESS

BOSTON, MASS. (*Special*).—It has been a pleasure to John Craig's well-wishers at home to hear how well he was received in Chicago. That O'Donnell Bennett found him "a very interesting actor, whose distinguished appearance, easy and confident yet reserved method and pure diction recall George Alexander at his best," that the ensemble in The End of the Bridge was found most excellent, is gratifying to those who recognize that at the Castle Square we have an exceptional stock company. The fact that at a distance from a public that took a peculiar and special interest in The End of the Bridge the play was found somewhat conventional and thin, in spite of many good dramatic points and a skilful blending of comic and sombre moods, is also of interest. When Mr. Craig returns he will find that The Climax, now in its third and last week at the Castle Square, has been setting a high standard in his absence. The play was not better done at the Park. Charley's Aunt, with Donald Meek in his old part, is announced for next week.

The other stock company, under Lindsay Morison's direction at the Majestic, is this week playing The Rosary for its first Boston performances in stock. Howell Hansell plays Father Kelly. The Third Degree will be given next week. FORREST IZARD.

DAVID BELASCO SCOUTING.

SPRINGFIELD, MASS. (*Special*).—The Poli Stock company gave a fine performance of The Third Degree June 10-15, in which Ruth Shepley, Carl Brickert, John Hunter Booth, and E. J. Blunkall especially scored. The company was put into a flutter by the unannounced appearance of David Belasco at the Wednesday matinee, when he occupied a box and stayed through the performance. There was much dispute as to whom he was picking out, but the best guess was Ruth Shepley, for his stage director, W. D. Dean, was here a few weeks before to study her excellent work in The Easiest Way. Manager Breen was out of town on the occasion of the distinguished visit, and was distressed. Had he known it ahead, he said, he would not only have been on hand but would have billed the town like a circus and probably have turned people away at that matinee. Miss Shepley, by the way, is under contract for two years to Manager William A. Brady. EDWIN P. DWIGHT.

APPELL'S STOCK EIGHTEENTH WEEK.

NIAGARA FALLS, *June* 14 (*Special*).—The current presentation of The Third Degree marks the eighteenth week of the Aopell Stock company at the International Theatre, Niagara Falls. Sim Allan is manager for Mr. Appell, Aubrey Noyes is stage director, and Joseph Clare scenic artist. The roster of players includes Marcella Hamilton, Emily Lascelles, Mildred Booth, Edith Bowers, Florence O'Neill, Claude Daniels, John Todd, Aubrey Noyes, H. Orris Holland, Richard Lyle, C. Nick Stark, Percy Bollinger, Zeke E. Hesram, and Charles L. Pullen. Week of June 24 The Deep Pudpie will be the bill.

The women members of the Appell Stock company have been the recipients of numerous floral offerings at the International Theatre, but even the pleasure that flowers bring to the feminine heart was dimmed when a pretty French poodle, child size, was passed over the footlights to Mildred Booth, the ingenue of the company.

C. NICK STARK.

STOCK IN WASHINGTON.

WASHINGTON, D. C. (*Special*).—It is rumored that the Butterfield Players are in their concluding weeks at the Belasco. Another current rumor is to the effect that a reduction of the running expenses of Poli's will bring about the resignation of A. H. Van Buren, the popular leading man.

The Thursday matinee of the past week was notable as the one hundredth performance of the Columbia Players this season, which the management states has been one of the most satisfactory in the four years' existence of the organization.

Frances Neilson's Portia Perkins was a striking portraiture that dominated the admirable production of Mary Jane's Pa, presented by the Columbia Players last week.

A very creditable stock presentation was that given The Chorus Lady last week at Poli's, Izetta Jewell presenting with most pleasing success the leading role of Patricia O'Brien, the Rose Stahl classic.

The Prisoner of Zenda was a successful presentation by the Butterfield Players in Washington. Franklyn Ritchie gave an agreeably intelligent portraiture of the dual leading role, with Everett Butterfield and members of the company in admirable support. JOHN T. WARDE.

The Frank Carpenter Stock company, supporting the talented Eleanor Cleveland, having closed a successful season at Bridgeport, Conn., opened in Newell's Theatre, White Plains, N. Y., in The Spendthrift, June 3-8, and played to capacity houses. Newell's Theatre formerly was called Court Square. Pronounced hits were scored by Miss Cleveland, Robert Conness, Helene Strickland, Jack Kennedy, and Florence Carpenter. In The Fortune Hunter, June 10-15, Mr. Conness and Mr. Kennedy shared the acting honors.

Carolyn Gates, leading woman at the Chestnut Street Theatre, Philadelphia, Pa., leaves for Europe, where she will spend her vacation. She will be gone about two months, sailing on the *Graf Waldersee*. Miss Gates has hosts of admirers in the Quaker City and during her engagement this week in The Easiest Way she received many good wishes for a safe and enjoyable trip.

Alice Knowland is this week appearing with the Hudson Stock company, Union Hill, New Jersey, in the role in Mrs. Wiggs of the Cabbage Patch which she successfully originated in the Broadway production.

The United Play Company has leased the College Theatre in Chicago and will open it with a permanent stock company about Sept. 1. The same firm will again operate the Warrington Theatre at Oak Park, Ill.

The Commuters was the offering of the Poli Stock Players, Scranton, Pa., June 10, and made the hit of the season. Lillian Bayer and George Webb, as Mr. and Mrs. Larry Brice, were at their best, and merited all the curtain calls they received. They were ably supported by Tommy Shearer, Marguerite Johnson, and all the members of the company.

Julia Nagi closed with the Lyric Stock company at Geneva, N. Y., on June 9, to join the Dominion Theatre Stock company, Ottawa, Ont.

The Winniger Brothers' Stock company closed a prosperous season in Milwaukee, Wis., June 13, and reopened June 17 under canvas in Janesville, Wis.

Thomas V. Emory closed his forty-week season as Kettle in Over Night at Winnipeg June 15, and immediately joined the Percy Haswell Stock company for his third Summer season in Toronto.

Florence Stone replaces Genevieve Blinn as leading lady with Willard Mack's Stock company at the Orpheum, Salt Lake City.

The Brumby Amusement Company began a season of stock at Delmar Garden, St. Louis, Mo. The opening offering was a condensed version of The Honeymoon Trail. The policy of tabloid musical comedy seems to warrant great success. Enormous crowds have been in attendance. Eva May Carey, the prima donna, and Jessie Huston, a singing ingenue, are destined to become favorites in a short while. Gladys Moore, the toe-dancer, also a local girl, added greatly to the performance. Al. Rauh did well as Johnny Perkins.

Bernard Craney joined the Empire Stock company June 17 in Providence, R. I., and Harry Leighton has been selected to succeed William Farnum as stage director of the Albee Stock company at Keith's.

One of the newest additions to the brilliant company at the American Theatre, Philadelphia, Pa., is J. David Herblin. He is a Philadelphian and a graduate of the University of Pennsylvania. He began his stage career in this city with the Forepaugh Stock company. He is a brother of Francis Herblin, a well-known actor, and comes to this city direct from an engagement in Jersey City with Harry Clay Blaney's company.

CHARLES PEYTON GLOCKER

FAREWELL TO PERCY G. WILLIAMS.

Percy G. Williams, whose circuit of theatres has been acquired by B. F. Keith and others, bade farewell to his lieutenants at the Brooklyn Orpheum on June 14. There was a supper, J. J. Murdock presented a "memento de luxe" from the employes, and the band played "Say Au Revoir, But Not Good-by." Mr. Williams purposes to enjoy a whole year of rest before resuming business activities.

ADVANCE SALES, $199,722

CHICAGO, ILL., June 13 (*Special*).—Advance sales by subscription for the next season of the Chicago Opera company are announced to already amount to $199,722. The season is to extend through ten weeks, in the Auditorium Theatre, beginning in November. That seems to be an assurance that the season will be a financial success. The last season proved the opera company to be a self-supporting institution.

THEATRE LOSES STAUNCH FRIEND.

RENO, NEV., June 13 (*Special*).—The theatre lost a staunch friend and supporter in the late Senator George S. Nixon, who was buried here June 11. It was he who built the beautiful Majestic Theatre here, and gave the people of Winnemucca the Nixon Theatre in that city. The Senator was well known in theatrical circles, and beloved by all who had the good fortune to know him. MARTA HOWLAND.

THE CALLBOY'S COMMENTS

A number of years agone there was propounded repeatedly in this column the simple query, "What is an author, anyway?" No one ever essayed to offer an answer, and the interrogation went into the discard by default. To be sure, the dictionary was there with "one who begins, forms or originates," to define an author, but what our question was meant to imply was really what does an author amount to—where does he come in for recognition and who cares anything whatever about him?

The average theatregoer will gush over the play that he has seen and will recall the performers, probably referring to them by their first names as if they were his personal friends, but should you inquire who wrote the play, ten to one he is stumped. The star's name is featured, the manager's, the play's, but the author's cognomen, if given at all, is most likely to be relegated to type as unimpressive as that which bespeaks the brand of the piano used, the sort of disinfectant employed, or the kind of perfume with which the theatre is alleged to be made fragrant, but which I have never yet been able to detect.

Nor are all players interested in any marked degree about the authors of the plays that excuse the prolongation of their existences. An actor can invariably tell you the manager's name, probably the treasurer's, the stage director's, and the property man's as well, but not infrequently he wotteth not who put the play together. A vaudeville team of my acquaintance had a sketch written for them some seasons since, buying it outright upon express understanding that the author, who sold it cheap on this condition, should always be billed as such. He was, when it was first produced. But when its success had boosted their compensation by more than a hundred a week, the male member of the team was programmed as part-author. And when the money was doubled again and they carried a hired man to do chores, the aforesaid male member discovered that he and only he had written the act. The real author was completely lost in the shuffle.

Having in mind these painful facts, it is an agreeable emollient to remark in the *Atlantic Daily News*, issued on the high seas by certain ocean liners with wireless attachment, a summary of current attractions in London wherein the playwrights are actually accorded that distinguished honor, just as though they were the stars! Think of reading it like this in a daily newspaper:

G. B. SHAW
At the Kingsway Theatre, where Fanny's First Play still appears.
ARTHUR PINERO
At the Duke of York's, where The Mind-the-Paint Girl has succeeded.
ALFRED SUTRO
At the Garrick, with The Fire Screen.
JOHN GALSWORTHY
In The Pigeon, at the Royalty Theatre.

So, you see, prophets who must continue to thirst for honor in their own bailiwicks may at any rate hope for recognition out in midocean, where the waves run mountain-high and Mother Carey's chickens need no incubators.

Things continue to happen to folk up at the Prospect Theatre, according to Cecil Owen's bright little weekly paper devoted to the glory of the stock company. The business staff has now been getting into the limelight, for it seems that, when Manager Frank Gersten was amusing himself the other night by selling tickets at the box-office, a young man walked up to the window and asked for two seats for Saturday evening.

"Sorry I can't accommodate you," said Mr. Gersten, "but we're selling out Saturday."

"Dear, dear," said the patron, "is business as bad as all that?"

Then Treasurer Bromberg overheard an instructive chat between two beauteous young Bronxettes:

"I must hurry back," said one of them, "because I want to go to see The Lion and the Mouse at the Prospect this afternoon."

"Oh, I don't want to see that show," said the other.

"Why not?"

"Well, I don't care for animal acts, anyway."

The redoubtable Trixie Friganza has had herself pictured in the familiar attitude affected by that distinguished medical scientist, Old Dr. Munyon, when portrayed as giving vent to his imperishable aphorism: "Munyon says." And the pose naturally suggesting that something should be "said," Miss Friganza, scorning the obvious temptation to deal out health hints, complexion recipes, bathing directions and the like, weighs in with this incendiary proposition:

"If I could send but one message to the stage-struck girls of America, it would be this: 'Keep away from the Broadway restaurant.' The Broadway cafe and trying to be a good fellow on the Great White Way have been the ruination of more men and women than anything else in the whole wide world."

Yet one scarce would be surprised to meet Miss Friganza again on that same appalling Broadway, and it is not entirely beyond the pale of possibility that she might appear to be quite at home in the midst of all its awesome dreadfulness.

Recording last week's diverting yarn about the alleged marriage of Vesta Victoria and Herbert Terry, two eminent New York newspapers printed almost identical stories and each, wishing doubtless to impress readers with a superior grade of enlightenment, referred to Miss Victoria as one "who first came to America a few years ago and sang 'Waiting at the Church.'" Then, obviously to clinch the argument, they added that she "leaped into popular favor upon her first appearance in this country, through her eccentric character songs. 'Waiting at the Church' was the first to become popular, but 'Poor John' was a close second."

Unless memory be appreciably debilitated, Miss Victoria regaled us with these notable ditties in the year 1906, which, of course, might pass for "a few years ago." But as for this being "her first appearance in this country," what was the matter with the furore that she stirred up at old Tony Pastor's away back in the Winter of 1892-'93, when she sang "Daddy Wouldn't Buy Me a Bow-Wow," and the whole town sang it with her, and very many callow youths—besides some not so callow—took pity upon the dainty songstress and sent her such an assortment of "bow-wows" that she felt like a bench show or a kennel club or a menagerie?

Those "few years ago" were more like twenty.

THE CALLBOY.

RANDOM NOTES.

The Mendelssohn Club, of Spokane, Wash., elected on June 3 the following officers for the ensuing year: Dr. H. I. Parr, president; Dr. A. T. R. Cunningham, vice-president; L. B. Way, secretary; W. Harwick, treasurer; E. H. Williams, librarian, and A. E. Voelker, assistant librarian. Director H. W. Newton was presented with a mahogany Victrola by the members.

Enrico Caruso is reported to have taken upon himself the responsibility of the education of Bessie Hymans, a young American girl, in whose future he sees great promise.

Fred Ingmire, a young Albany, N. Y., composer, has written a new sentimental ballad, "The Sweetest Memory," which has already won favor.

Anna Bussert, formerly leading woman of The Rose of Panama, assumed the part of Maid Marian in Robin Hood last week. She will sing it for the remainder of the New York engagement and go on tour with the company. Bella Alten has retired to Europe to prepare for the grand opera season.

Grace Van Studdiford heads the bill at Proctor's Fifth Avenue Theatre this week.

Adelina Roattino has been in St. Louis, where she was rehearsing the music of the operetta, The Soul of Giuseppe, under direction of the composer, Stewart Crossy. With her own company she will present the work in vaudeville.

Marion Sherwood, who for two seasons has been under management of Spitz and Nathanson, of Providence, R. I., has signed with C. S. Primrose, of Chicago, and will be starred next season in Henri Bernstein's The Thief, the Western rights of which have been secured by Mr. Primrose. He will have also two companies in Paid in Full and one in The House of a Thousand Candles.

A special performance for the benefit of Southern flood sufferers was given in the Winter Garden on Friday afternoon. The entertainers included members of the companies presenting The Pirates of Penzance, Bunty Pulls the Strings, Bought and Paid For, and A Butterfly on the Wheel. The Shuberts entertained five hundred sailors from the visiting German fleet on June 9. They were distributed between The Winter Garden and the Broadway Theatre.

Bertha Galland's collie dog, "Jack," which had acting parts in her play for seven years, died at Siasconset, Mass., recently. J. Fred Zimmerman has provided a burial place on his estate, Vesta Villa, near Philadelphia.

The Gilbert and Sullivan Opera company will start on tour soon after its four weeks' engagement of The Pirates of Penzance at the Casino is ended. They will present the repertoire of Pinafore, Patience, The Mikado, and The Pirates.

Cecile Sorel and Maud Harry are appearing at the Theatre Comique in Paris in a revival of Sapho. Their version is unexpurgated.

Director Gatti-Casazza, of the Metropolitan Opera House, has secured Nero, a new opera by Bolto, for its world's premiere in New York. Andreas Dippel, of Chicago, has acquired the American rights to Cassandra, by Victor Gnecchi. This opera is of interest because at the time of the production of Elektra Richard Strauss was accused of having received much of his inspiration from Cassandra.

Madame Schumann-Heink will sing four roles at the Munich Summer Festival: Magdalena in Die Meistersinger, Erda in Waltraute, and Norda in the Niebelungen Ring.

"La Belle" Otero, the Spanish dancer, has discovered, if rumor may be trusted, that she has a marketable voice, and is planning to appear as Carmen. Her discovery comes rather late in the day, as she is past forty, but perhaps it is all the more welcome for that reason.

Since the decision rendered by the United States Supreme Court, it has been decided by the Monks hereafter to bottle

CHARTREUSE

(Liqueur Pères Chartreux)

both being identically the same article, under a combination label representing the old and the new labels, and in the old style of bottle bearing the Monks' familiar insignia, as shown in this advertisement.

According to the decision of the U. S. Supreme Court, handed down by Mr. Justice Hughes on May 29th, 1911, no one but the Carthusian Monks (Pères Chartreux) is entitled to use the word CHARTREUSE as the name or designation of a Liqueur, so their victory in the suit against the Cusenier Company, representing M. Henri Lecouturier, the Liquidator appointed by the French Courts, and his successors, the Compagnie Fermiere de la Grande Chartreuse, is complete.

The Carthusian Monks (Pères Chartreux), and they alone, have the formula or recipe of the secret process employed in the manufacture of the genuine Chartreuse, and have never parted with it. There is no genuine Chartreuse save that made by them at Tarragona, Spain.

At first-class Wine Merchants, Grocers, Hotels, Cafes.
Bätjer & Co., 45 Broadway, New York, N. Y.
Sole Agents for United States.

Bungalow Camp
IN MOUNTAINS

Four furnished rooms for immediate occupancy, on shore of Bass Lake.

For Sale or Rent Reasonably

D. H. MILLER,
R. F. D. 2,
Blairstown, N. J.

Gertrude Maitland made a flying visit to Chicago last week to visit her husband, Jefferson Hall, who is on his way to the Coast with Taylor Granville's The Hold-Up in vaudeville. Miss Maitland returned to New York on June 14 to complete her arrangements for next season. Mr. Hall will continue with the act mentioned for another year.

Siegfried Wagner, whose new opera, Banadietrich, was recently produced in Vienna, has two more works in preparation. One from an old German legend is called The Black Swan Land. The other is The Flames of the Sun.

Carl Burrian, a tenor familiar to patrons of the New York Metropolitan Opera House, has been pardoned by the King of Saxony for leaving Dresden without royal permission. The singer is to indemnify the royal feelings and pocketbook to the extent of $7,500 and is to sign a contract for a lengthy engagement. Meanwhile he is singing in Vienna.

Bernard Baumeister, at the age of eighty-four, has just celebrated his sixtieth anniversary as a member of the Imperial Court Theatre in Vienna.

Charles le Bargy, the French actor, is being measured by Edmond Rostand for a play based on the life of Don Juan.

On an old Japanese legend, originally related by Pierre Loti, Paul Anthelme wrote his drama, L'Honneur Japonais, which has now been secured by H. B. Irving for production in London. The dramatic version is considerably less bloodthirsty than the narrative by Loti.

Superior Judge Murasky, in San Francisco, decided on May 29 that C. William Kolb is entitled to claim authorship of the play, Lonesome Town, presented by Kolb and Dill. Mrs. Judson C. Brusie had sued to recover three per cent. on gross receipts since 1908, when her husband died, alleging that he had written the play. The court declared that her case was not proven.

George Edward Stacy, of Springfield, Mass., has renewed his contract as press representative for Blanche Ring, which he filled so acceptably last season.

Bella Alten, Florence Wickham, Ann Swinburne, Walter Hyde, Basil Ruysdael, and Carl Gantvoort have canceled their bookings for Europe, preferring to remain in Robin Hood here rather than to go holidaying.

"Whoa! Whoa!" shouted George M. Cohan at a rehearsal some five years ago. "I say, you tall, dark girl, third from the end there, come down the stage a moment, if you please. Now, then, mark time—hep, hep, hep——— No! Can't do it, eh? Out you go!" And she went. But later she "came back," because the tall, dark girl, then a candidate for the Cohan chorus, was none other than the Broadway favorite of to-day, Fanny Brice.

Having closed a season of thirty-four weeks in her comedy, Introduce Me, Della Clarke will spend a few weeks in London and Paris, returning in August to rehearse Introduce Me for the coming season, opening in September. Miss Clarke's other play, The White Squaw, closed on June 17, after playing forty-two weeks in its third season, reopening in August. Miss Clarke will bring from Paris a complete new wardrobe.

The B. F. Keith New York Theatres Company has been incorporated at Albany with $2,000,000 capital. The directors are B. F. and A. Paul Keith, Brookline, Mass., Edward F. Albee, and John J. Murdock, New York city.

Charles Dickens's home, "Bleak House," at Broadstairs, London, was sold at auction on June 6 for $15,500.

On June 12, at the Lyceum Theatre, London, Walter and Frederick Melville produced a new romantic drama, The Women of France, by Arthur Shirley and Ben Landeck. The Melville brothers are famous for their melodramas, a species of entertainment which appears never to have lost its hold on the British public.

Gabrielle d'Annunzio is said to have wearied of exile and to contemplate returning to the Pescara country in Italy.

The Countess Fabbriccotti (Cornelia R. Scovel) has made a successful debut at Verdi's Theatre, Florence, Italy.

President Harold F. McCormick, of the Chicago Opera company, reports a profit of $10,000 on the past season.

When A Modern Eve (No. 2) takes the road in August it is expected that Maud Potter will assume the part now played by Adele Rowland in the No. 1 company.

Engelbert Humperdinck has regained his health sufficiently to return to Berlin from the Tyrol and is already composing a new opera.

STOCK COMPANY NEWS

Continued from page 15.

FLOURISHING STOCKS IN NEWARK.

NEWARK, N. J. (*Special*).—Una Abell Brinker and her stock company moved to the Newark Theatre, Newark, N. J., 10, and presented Salvation Nell. Mrs. Brinker gave an excellent impersonation of Nell Saunders. Her work was marked with sincerity and was convincing. As Jim Plate, Lewis Leon Hall admirably portrayed the ruffian of the Bowery. His work was artistic and received his share of applause. As Major Williams, Frank B. Hersome is a manly figure, and gave a splendid conception of the role. Anna Layng carried the performance as Myrtle Odell, and was deservedly applauded for her excellent work during the performance. Amelia Mayborn gave a winsome impersonation of the Salvation officer, Maggie O'Sullivan. Raymond Capp and Charles Green were excellent as the barkeepers. Others in the cast were Joseph Granby, Joseph Alton, J. J. Ownes, Frank Morrow, Thomas B. Morrison, W. Reese, James McKenna, P. Bergen, Bijou Washburn, Rose Grant, Florence Allen, Theresa Cunningham, Viola Allen Frayne, Virginia Holt, Charlotte McHenry, Margery Allen, and Pauline Fried. The entire performance was most admirable because of its artistic completeness. The original scenery used by Mrs. Fiske was used. The stage management, under Albert O. Warburg and Joseph Granby, was excellent, and it bids fair to say that Mrs. Brinker's success is assured for the balance of this season. The Typhoon 17-22.

The Corse Payton Stock company presented The Blue Mouse at the Orpheum Theatre, Newark, N. J., 10-15, to the usual crowded houses. The cast is practically the same as played about a year ago. Mabel Brownell Clifford Stork and Harry Roche reappear in the roles they then assumed, and go through their parts that promote gayety. The Payton company have lost none of their popularity, and are still playing to crowded houses. The testimonial given to Mabel Brownell and Clifford Stock, 9, was a great success. Every seat sold and hundreds turned away. Men and Women 10-15.

Margaret Keene began her engagement at the Electric Park Theatre, Newark, N. J., 10-15, presenting East Lynne. She gave an excellent interpretation, and was most cordially received.

The Proctor Players, assisted by Etienne Girardot, presented the Charley's Aunt, at Proctor's Theatre, Newark, N. J., 10-15. Next week, The Wolf.

A Knight for a Day was most admirably presented at the Olympic Park Theatre, Newark, N. J., 10-15. Manager Rainger deserves great credit for the excellent company he has brought to Newark this season. Frank Deshon as Jonathan Joy and Stella Tracey as Tillie Day, literally carried the piece on their shoulders. They had excellent support in the efforts of Franklyn Woods as Marceline, Lucille Saunders as Madame Woodbury, Ann Tasker as Muriel Oliver, Peggy Wood as Elaine, Russel Lennon as Marcoe, Harlen P. Bridge as Emile Sheldon, Davis Adrada as Anthony Oliver. The chorus, which is above the average, did some excellent work. Next week, Miss Bob White, to be followed by Patience, then The Candy Man.

The Opera House Players, of Paterson, N. J., celebrated their one hundredth week, a record that has never been achieved in the State of New Jersey, presenting The Marriage of Kitty. Henriette Browne, who has been the leading lady since the beginning of the company, gave a delightful impersonation of Kitty. Miss Browne is greatly beloved by the Paterson public, which she richly deserves for the excellent work she has rendered during her long stay. James B. Cunningham shares honors with Miss Browne as Sir Reginald Belaise. He was perfectly at home in the role. Others in the cast were Brandon Evans, Joseph McCorrey, James A. Young, Frances McGrath, and Mrs. James C. Gordon. An elaborate souvenir programme was given in honor of the occasion, with portraits of Frances McGrath, Henriette Browne, Mrs. Gordon, James B. Cunningham, Horace E. Siller, Alexander G. Reide, William Hawatt, and Edward F. Hart. During the hundred weeks several productions were not only repeated two weeks, but some several and everything indicates reaching the two hundredth mark. GEORGE S. APPLEGATE.

THE FEALY-DURKIN COMPANY.

The Fealy-Durkin Stock company, with Mary Boland as leading woman, commenced most auspiciously at the beautiful theatre in Lakeside Park, Denver's White City. The bill of the opening week, The Professor's Love Story, drew large houses, and was a most happy selection on the part of Mr. Durkin, who played the title-role admirably; a sweeter impersonation of Lucy White than that given by Miss Boland can scarcely be imagined. Week June 9-15, A Gentleman from Mississippi, in which Mr. Durkin plays Douglas Fairbanks's old part of the cub reporter admirably; Miss Boland is capitally cast as Hope Langdon. Rita Odway, who did some fine work in the opening bill, handles her part equally well. Mark Smith has already made a place for himself in the hearts of Denver's public. Alfred Hudson, Jr., made his first appearance with this company week 9-15, and was decidedly an addition worth while. Both Lynn Pratt and Nell Pratt show themselves men of experience and ability, though cast in rather trivial roles so far. It is altogether as fine an aggregation as has been seen here presenting stock. Society has taken the company up, and Tuesday matinees bid fair to be as popular at Lakeside, as are the Wednesdays at the beautiful Elitch's Gardens. STURGIS.

Among the plays that are now available for stock are Two Women and All for a Girl, by Rupert Hughes; The Climax and Forty-five Minutes from Broadway. The last named play had been in stock before, but was withdrawn when George M. Cohan appeared in its revival.

Anna Cleveland, leading woman with the Lindsay Morison Stock company, at the Majestic Theatre, Boston, has developed into an ardent aviator. Her tutor has been Harry N Atwood, one of the best-known birdmen in New England, and the instructions have been received by Miss Cleveland at Lynn, Mass., from which city, accompanied by Mr. Atwood, she flew to Boston, making a descent near the Majestic Theatre. (See page 15.)

The Barrow-Winninger Players continue to do record business at the Oliver Theatre, Lincoln, Neb. Arthur Howard and Louise Grassier are firmly established in popular favor. John D. Winninger, the general manager, is winning distinction in character roles, and Frances Grace Barrow has successfully demonstrated her ability as business representative. Local critics agree that this is the best company ever there.

Alice Fleming, a young and popular native of Portland, Ore., has returned to the Baker Stock company in Portland, opening in 'Way Down East June 10.

The William Grew Stock company, at the St. Joseph, Mo., Airdome, continues to draw fair business despite cool and wet weather.

The Phillips-Shaw Stock company opened at the Grand Opera House, Toronto, Canada, June 10, in Eugene Walter's The Wolf, with Lelia Shaw and Albert Phillips in principal roles.

Gladys Montague has succeeded Lillian Rhodes at the Park Theatre, Louisville, Ky., and appeared in Boyd Martin's When the Cat's Away, June 10-15.

Bruce B. Boothe and Katherine M. Goetz, of the Dorothy Stock company, were married on the stage of the Emporia, Kan., Airdome after the performance on June 7.

Gwendolyn Piers has joined the Hunter-Bradford Stock company at Hartford, Conn., for a few special engagements.

Alice Kent has joined the Mabel Paige Stock company at Jacksonville, Fla.

The Park Theatre Players opened June 5 at Washington Park Theatre, El Paso, Tex., in The Wrong Mr. Smith. Business good.

Henry Hicks, who played the leading part in The House Next Door last season, is with the Tremont Theatre Stock, in the Bronx, this week, for a special engagement. He played the part originated by J. E. Dodson. Two prominent managers looked over his work.

It has just been announced that the Thomas Players will again occupy the stage of the Auditorium in Baltimore, Md., for a brief engagement in September. Their present season is scheduled to close on July 6, although the engagement may be extended if business warrants it.

The Stock company at Holliday Street Theatre, Baltimore, Md., closed rather abruptly June 6; the cause given was indisposition of the leading woman, although the box-office was never besieged at any time during the brief engagement.

Willard Blackmore, who has been resting at Asbury Park, will sail for Portland, Me., on June 20, to begin rehearsals with the Cape Cottage Stock company. Mr. Blackmore has signed with Klaw and Erlanger for next season, and will begin rehearsals in September.

Saturday night's performance at the Chestnut Street Theatre, Philadelphia, will be Carolyn Gates's last performance as leading lady of the Orpheum Players. She leaves on June 24 on the *Graf Waldersee* for Europe, where she will enjoy an extended tour and vacation. In her stead, by special arrangement with David Belasco, Manager Laferty has secured Marion Barney for a limited engagement, as she is under contract to open with Mr. Belasco for a trip to the Western Coast in The Woman. Miss Gates will be seen again next season as leading lady at the Orpheum.

The Lewis-Oliver Players will open at Indianola Park Theatre, Columbus, O., June 16, instead of June 9, as was originally planned.

The Valley Theatre, Syracuse, N. Y., opened its season June 10-15 with the Morton Musical Comedy company in The Gingerbread Man; business fair. Many favorites of last season, including Harry Gribbon, Dan Marble, Fred Meehan, and Matt Hanley, were in the cast. The new members will include Miss Caldwell, Rose Murray, Laura Millard, Ray Purviance, Taylor Williams, and Bert Wheeler. Eddie P. Bowers will be stage director and Clifford Meech conductor.

Did you ever leave your complexion on the leading man's coat?

It's funny in slap-stick comedy, but it is tragic in a serious scene. Yet you can expect nothing else from face powders and grease paints.

You will forever forswear these unsatisfactory make-up materials if you will once use

Le Secret GABY DESLYS

I advise all women to use Le Secret
Gaby Deslys

Le Secret takes the place of all harmful cosmetics and uncomfortable grease paints. Once applied it remains on the cheeks, neck and arms until removed with cold cream. It will not rub off on clothing or gloves.

Le Secret is complete in one package—by blending the different ingredients you can secure the exact shade you desire. It is comfortable to wear, protects and nourishes the skin.

As applied for street wear it gives the skin the velvety, transparent smoothness of natural beauty without the appearance of any sort of make-up. Its presence cannot be detected even on the closest scrutiny.

Le Secret positively controls excessive perspiration for hours, and instantly deodorizes it.

Le Secret costs only $1.50 a full sized package, but it will go farther and last longer than four to five dollars' worth of any other high class preparation.

Every woman in this country should know the merits of this preparation. Write today for our book, "Six Secrets of Beauty," translated from the French for use in the United States.

Why not test this wonderful preparation for yourself. If your dealer cannot supply you, write to us direct.

Souvenir Package—containing enough Le Secret for twelve applications—and the "Six Secrets of Beauty," mailed anywhere on receipt of 24 cents.

Regular Package—containing large tube of whitener for face, neck, and arms in flesh color or white, small tube of opposite shade, silk sponge for its proper application, and box of rouge for cheeks, lips and nails. State whether you wish flesh color or white. Sent complete to any address on receipt of price—$1.50.

The Importers Company
15 West 38th Street, New York

Le Secret Gaby Deslys is on sale at all high class Beauty Parlors in France, Italy and Switzerland for 6 francs; in Russia, for 3 rubles; in England, for 6 shillings; in Germany, for 6 marks; in America, for $1.50.

The Lyric Stock company, organized to divide the week between Corning, Penn Yan, and Geneva, N. Y., closed June 8.

Lillian Kemble, at the Orpheum, Montreal, is doing a clever piece of work as Glad in The Dawn of a To-Morrow. It is one of the best roles she has been seen in. William Webb is again showing his ability as a character actor in the part of Sir Oliver Holt. Royal Thayer is giving a clever character sketch of the butler in The House of a Thousand Candles, at the Francais.

The Lytell-Vaughan Stock company, for the twelfth week of their successful engagement at Harmanus Bleecker Hall, Albany, N. Y., produced The Man Between, which was originally presented here as The Bridge. Mr. Lytell and clever associates gave a most satisfactory performance of this interesting drama. In addition to the star, Messrs. Ivan, Amsdell, Sylvester, Base, Reynolds, Miss Vaughan, and Miss Chapman won individual successes.

Ada Dwyer, who originated the part of Kate Fallon in The Deep Purple, has been specially engaged to appear in that role with the Alcazar Stock company in San Francisco, Cal. Miss Dwyer's last appearance in that city was with Eleanor Robson in Merely Mary Ann, in the Columbia Theatre, then on Powell Street.

The Gotham Stock company gave a good production of Camille at the Monticello Theatre, Jersey City, N. J., June 10-15, where business has been fine. Margaret Elliott as Camille and Frank Talbot as Armand, were splendid. The support was adequate. Thorns and Orange Blossoms 17-22.

The Edna May Spooner company returned to the Orpheum Theatre, Jersey City, N. J., June 10, for the Summer season, to present thirty-minute playlets, changing twice a week. Miss Spooner was given a warm reception upon her reappearance, and she finds that her many Jersey friends are still loyal. The Obstinate Family was the play June 10-12, and among the old favorites in the company are Mary Gibbs Spooner, Loretta King, Arthur Behrens, Bernard Briggs, and Harry Fisher, all of whom received a fine reception. The playlet was presented in a competent manner. Vaudeville and moving pictures were also well put on. The Charity Waif June 13-15.

The Hudson Theatre Stock company, of Union Hill, N. J., presented The Gamblers June 10-15 to very large business. The acting was remarkably good, and the general presentation was creditable. As the Government official, Frank McCormack was finished and perfect. Margaret Greene was also excellent as the wife. The support was all that could be desired. Mrs. Wiggs of the Cabbage Patch 17-22.

The Eva Lang company, the new name which has been given the Woodward Stock, which has been playing at the Willis-Wood, Kansas City, for the past several weeks, presented The Man of the Hour June 9-15 to good business. A feature of the presentation was the appearance of O. D. Woodward in the cast. Mr. Woodward has not taken part in a play for seven or eight years, but he handled the role of Alderman Phelan with splendid effect, and won much well deserved applause. Elliott Dexter did some superb work as Alwyn Bennett, while Miss Lang and others pleased as well.

Raymond Whitaker, Neil Barrett, and Hal Florence have formed dramatic companies to alternate with vaudeville and pictures at open airdomes in Jersey City, N. J.

Are Your Bookings Satisfactory for Next Season?

I want (on percentage) for the coming season a First Class Theatre, seating capacity, lower floor and first balcony, 800 to 900, in city of 80,000 or more population, for my Stock Company—one of the best ever organized. Now playing 8 performances, one play a week to capacity. This is not a repertoire co. Prices, 20c. to 75c. If you have anything to interest me, address HIGH CLASS STOCK MGR., Care MIRROR.

ROAD AND REPERTOIRE

A REQUEST TO MANAGERS.

Managers of attractions intended for the road are requested to send to THE MIRROR their plans for the coming Fall season as soon as they have perfected them. This applies to both one-night-stand companies and repertoire.

VERSATILE HARRY MARCH.

One of the most versatile characters in theatrical affairs is Harry A. March, of Canton, Ohio, known most widely just now as the manager of Nancy Boyer and partner of Miss Boyer's husband, Henry Testa, in the ownership of the popular company which has made such a success at "sensible prices." By profession March is a physician, having a large practice, in his specialty, that of diseases of children. He is also a writer of some note, contributing to a number of popular magazines, and had charge of the Roosevelt campaign in the old McKinley district in Ohio, being elected delegate to the Chicago convention by about 4,500 plurality. This district was considered a hotbed of Taft sentiment before Dr. March took hold of affairs. He conducted his campaign largely as he does a theatrical campaign, using billboards, newspapers and electricity to advertise his candidacy and that of his running mate, Canton, Youngstown, and East Liverpool, all in his district, gave big majorities. This week he is in Chicago, wrestling with the Taft "octopus" and trying to win a fall for "Teddy."

For Miss Boyer next season, Dr. March has secured an exceptional repertoire, including the Margaret Anglin success, Green Stockings, and plays formerly used by Mary Mannering, Elsie Ferguson, Marie Doro, and Nance O'Neil. Eight modern plays in all will be presented, in addition to two classics.

"THE MOON GIRL" PERFORMS IN COURT

Burlesque girls showed that they knew as much about higher mathematics as their manager when affairs of The Moon Girl company were aired last week in a municipal court at Belfast, Me. The manager, H. H. Fish, argued that salaries less fines equaled what the girls got. Mr. Fish, according to one version, was formerly a hotel chef. The girls replied that costumes they had attached and the amounts they received might equal what was coming to them, but they preferred it in cash. Judge Wayland Knowlton remembered that Fish was no longer a chef, and he agreed with the girls. Fish was bound over, in Belfast's quaint phrase, together with Nina Rice, leading lady, assistant director, and owner of the costumes and properties. Neither was well enough acquainted with the natives of Belfast to get bail, and rather than go to jail, they paid the burlesque girls in court.

The Moon Girl had been on the road about a month and had been doing good business Saturday afternoon, June 8, the show girls struck, threatening to pack up and leave if they did not get their salaries for the week. Manager Fish produced part of the money and the orchestra played and the show went on. But the rest of the money was not forthcoming, and in the cold gray dawn of June 10 Walter Davis and Louise Furby, of the company, put an attachment on the costumes and properties. Last act, Judge Knowlton's court.

RAISING ROAD RECORDS AND WHISKERS.

When the Savoy Opera company closed at Rochester, N. Y., on June 8, George Pouitney and Thornton Urquhart spurned the invitation to return to New York by any such mediocre means of transportation as the railway. Recalling the amazing achievements of Edward Payson Weston, John Ennis, and other eminent pedestrians, not to mention a legion of hoboes, they laid out a line of march via the Erie Canal towpath and the Hudson River, and are walking hither by easy stages, enjoying Nature's beauties, air's freshness and freedom absolute. Per itinerary planned before starting, they are due to arrive in New York on Friday and report to Manager John Major, unless the police see them first, for they have vowed to refrain from shaving en route, and may be regarded as suspicious characters when they and their whiskers reach town. Stage-Manager William F. Rochester, who came in by the conventional steam cars, has received daily post cards from the pilgrims who, at latest report, were having the time of their lives. They aver that, after all, the tramp's lot is the best ever and they crave no better. But then, you know, real hoboes do not always stop at the best hotels. New York barbers expect to reap a rich harvest on Friday.

QUICK WORK FOR "OFFICER 666."

Cohan and Harris will send out four companies of Officer 666 while the New York success is still fresh. According to present indications, the New York company, with Wallace Eddinger and George Nash, will run through the Summer into next season, and the same may be said of the Chicago company, with Douglas Fairbanks. But as soon as the new season has begun two other companies will be on the road, one to play the Pacific Coast and the other to play smaller cities. Routes have been laid out for the two companies now playing to send them out as soon as their big city runs are ended. The New York organisation will probably spend most of next year in Boston and Philadelphia, playing the rest of the time in large Eastern cities. The Chicago company will play the large cities of the Middle West.

This rapid work is to characterize the Cohan and Harris policy of covering the ground thoroughly in one year. They figure that to comb the country with all these companies will bring better results than to keep the same company going for two or three years. They played the lingering game with Get-Rich-Quick Wallingford and The Fortune Hunter, with the result that these attractions did not reach even some cities near New York until two years after leaving Broadway. Now it is going to be "strike while the iron is hot."

Edward Boas has been appointed treasurer of the Academy, Fall River, Mass.

Continued on Page 31.

SAVAGE BACK FROM LONG TRIP.

Henry W. Savage returned Saturday from his trip around the world with ideas about an "Around the World Theatrical Circuit." He said that if this had not been purely a pleasure trip he might have considered it seriously, but to date it is only a vision. The scheme would be to send productions to Honolulu, Yokohama, Tokio, Manila, Singapore, Rangoon, and through the Suez Canal back home by the European capitals to New York. Mr. Savage says there are Americans and Europeans all along the circuit craving for entertainment and the Orientals themselves are generous patrons of amusements. He added that all that was necessary was the theatres, and in a number of cities real estate dealers and contractors were anxious to build them.

On his way home Mr. Savage stopped in London long enough to conclude arrangements with Arthur Collins for the production in Drury Lane in September of Walter Browne's modern morality play, Everywoman.

During his short stay in Paris Mr. Savage contracted with Madame Zimmerman for novel ideas in costumes for Somewhere Else, the new whimsical musical production by Avery Hopwood and Gustav Luders, which will be the first of his new attractions to be seen in New York early in the season.

OVATION FOR EMMA LUCY GATES.

SALT LAKE CITY, U. (*Special*).—Emma Lucy Gates, Utah's leading singer, reached home June 8, after thirteen days' continuous travel from Berlin, and gave a concert and recital June 10 in the Mormon Tabernacle before a large audience. I have frequently predicted in my MIRROR letters that Miss Gates would be the Adelina Patti of her day, and her work I now find entirely worthy of that position. A perfect ovation was given Miss Gates. Her voice and manner are pronounced without a flaw. One very noticeable feature of her work is the power of interpreting the intentions of the composer. She will remain here for a few weeks' vacation, returning then to fulfill her contract with the Royal Opera, Berlin, where she is a great favorite.

C. E. JOHNSON.

WANTS

RATES, CASH WITH ORDER.

20 words, or less cost, 25c. Additional words, 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

AT LIBERTY—Alberta Lee, Summer and regular season; characters; general business; stock experience; wardrobe ability; state salary limit; responsible managers only. Address R. F. D., No. 5, Painesville, Ohio.

FOR SALE or Lease—Vaudeville playlets, comedy and dramatic; high class material. For big time, small time, or any time. Address William J. Carter, 145 W. 143d St.

GENERAL ACTOR, past two seasons with Broadway production, invites offers. Summer stock, or will put high-class stock in Summer resort. Address Resort, 308 W. 48th St., N. Y.

NEGLECTED Education—Ladies; children; easy method; moderate terms for the Summer; foreigners also; references exchanged. Address R., care DRAMATIC MIRROR.

RECORD OF DEATHS.

Alice and Louis De Lane mourn the loss of their mother, who died on June 1, at their home, Minneapolis, Minn., where they will remain for the Summer.

The death of Robert F. Neslen removes one more of the pioneer actors of the Salt Lake Theatre. When the theatre was completed in 1862 he was appointed by Brigham Young as costumer, afterwards acting in the then important role of prompter, besides for many years playing comedy parts with the popular "star and stock" companies. As a curiosity in these days of quick ocean travel, it is interesting to note that Mr. Neslen took passage in 1853 on the ship *Golconda*, at Liverpool, for New Orleans, and was seventy days on the trip.

Edmund B. Gastineau died at his home, Yonkers, N. Y., on June 14, of peritonitis, aged sixty-six years. Born in Paris and known chiefly as a traveler and teacher, he had written several plays and a novel, "Edgar Livingston." A widow and two daughters survive.

Edna Schneider (Edna Snyder) committed suicide by inhaling gas at her home, Brooklyn, N. Y., on June 14, aged twenty-two years. Her sister, Roma, had taken her own life last December in a like manner and Edna had been despondent ever since. The two had appeared at the New York Hippodrome and in Fantana. Edna's body was buried in the grave with that of her sister.

William H. Thorne, brother of Charles H. Thorne, Jr., and Emily Jordan Chamberlin, and uncle of Ione Chamberlin, died at his home, Jessup, Md., on June 7, aged eighty-one years. As a member of the famous Thorne family, he had been on the stage almost from infancy, and had won notable successes in a great variety of roles. His widow survives.

William C. Bean was drowned on June 16, in Egg Harbor Bay, near May's Landing, N. J., when a launch capsized. He and his wife, who survives, had appeared during the past season in Polly Pickles's Pets, and were spending the Summer in their bungalow at May's Landing.

For Other Record of Deaths See Page 30.

In Memoriam

DE LUISI.—In cherished memory of my darling boy, Frank A. De Luisi, who answered the Grand Master's call June 11, 1910.

"MOTHER"—MRS. LOUISE DE LUISI.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER:

15 Cents per agate line, single insertion. $1.75 per line, 13 times. $3.00 a line, 26 times. $5.00 a line, 52 times. 14 lines to one inch, single column. No double column space

SCENERY

AUSTIN C. ROWELL'S
New Scenic Studio
1215 5th Ave., Pittsburgh, Pa.
The Newest Might Be the Best

THE NEW YORK STUDIOS
"Scenery of Distinction"
FOR THEATRES AND HALLS.
We refer you to the Manager of any High Class Vaudeville Theatre.

3 STUDIOS
Offices, Times Building, 42d St. and Broadway, New York, N. Y.

M. ARMBRUSTER & SONS.
Albert E. Armbruster, Emil G. Armbruster, Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio. The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudevilles. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO., Great Scene Painting Studios. Main Offices, 417-419 S. Clinton Street, Chicago, Ill. Good, first-class scenery at reasonable prices. Our references thousands of Theatres and Halls in the United States using our scenery.

THE O. H. STORY SCENIC CO., INC. (Somerville, Sta.). **Boston, Mass.**—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

SAMUEL FRIEDMAN, Contractor and Builder of Scenery. Office and Shops, 415-417 E. 54th St., New York. Telephone, 1123 Plaza.

HOWARD TUTTLE, Scenic Artist. Contractor for all Stage Supplies. Asbestos Curtains, etc. 1300 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, ETC.

WIGS and MAKE-UPS for Theatrical and Street use. Fine Imported Bald Character Wigs $2.50 each. Send for Cat. Percy Ewing Supply House, 33 Thatcher Pl., Decatur, Ill.

A. KOEHLER & CO., now at 9 E. 22d Street, New York City. Theatrical Costumers. Large stock of historical costumes on hand.

FURNISHED ROOMS AND APARTMENTS

TIME AND MONEY SAVED—By consulting our free list of furnished rooms and apartments throughout this city. City and Resort Realty Company, 1108 Times Building, New York.

HARDWARE

A. W. GERSTNER CO., 634 Eighth Ave., New York, 41st St.—We have the largest stock of theatrical stage hardware and tools in this city.

LITHOGRAPHERS and PRINTERS

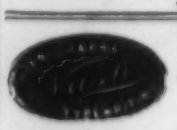
THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 338 West 29th Street, New York. Theatrical properties and Stage Accessories. Telephone, 750 Chelsea.

HOTEL CARDS

KEITH EUROPEAN HOTEL, Terre Haute, Ind. 3 blocks from Theatres. European, 50c. up. J. C. KEITH, Proprietor.



STENOGRAPHY TYPEWRITING MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work—Lowest Rate
A. E. NASH, 13x3 B'dway, (cor. 37th St.) N. Y.

Typewriting PLAYS, PARTS SCENARIOS PRESS WORK DUPLICATING REASONABLE
MISS L. RUELBERG, cor. 33d St., 1270 Broadway, N.Y.

Special System of Banking for Traveling Public
No matter where you go—a Transient Savings Account is available. No trouble or delay when in need of money. Write for Booklet D.
FIRST NATIONAL BANK, PITTSBURG, PA.
Established 1863. Capital and Surplus, Two Million Dollars.

FROM THE LARGER CITIES

PITTSBURGH.

PITTSBURGH, PA., June 14 (*Special*).—The Harry Davis Stock Players pleased large audiences the week of June 10-15 in The Spendthrift at the Grand, with Thais Magrane as the new leading woman. The work of the entire cast was commendable. They will offer Green Stockings 17-22, and Mistress Nell 24-29.

The Durbar in Kinemacolor begins a two weeks' engagement at the Alvin on the 17th. The Weber-Fields's Jubilee co., with the original cast, gave a matinee and evening performance on 12 at the Grand to overflowing houses, who applauded the stars vigorously. The stock players at this theatre were transferred to the Duquesne for the day. Lyman H. Howe's Travel Festival 10-15 at the Nixon pleased fair audiences. This ended the engagement.

BOSTON.

At Boston theatres week of June 17:
Tremont—Alice Lloyd in Little Miss Fix-It.
Castle Square—The Climax.
Majestic—Lindsay Morison Stock co. in The Rosary.
Park—Rainey's African Hunt pictures.
Tremont Temple—Durbar-Kinemacolor.
Symphony Hall—The Pops.

The Pops are at the height of their season, and they are this year more popular than ever before. At this time of year, when locked doors and darkness prevail in our theatrical world, these concerts at Symphony Hall almost alone support Boston's claim to metropolitan existence.

The Rainey's African Hunt pictures continue at the Park; the Durbar in Kinemacolor is doing well at Tremont Temple, and at the Bijou the usual selected programme of pictures and high-grade music is being offered.

FORREST IZARD.

CHICAGO.

CHICAGO, ILL., June 18 (*Special*).—Politics so far has succeeded almost everything else in Chicago that other interests are of minor importance this week. Weather has been extremely variable for a couple of weeks past, one day favoring the outdoor places of amusement, and the next day driving pleasure seekers from the parks to the theatres. Newspapers have been under such a pressure to "cover" the readable incidents of the great gathering, for the Republican National Convention, that even the brilliant Percy Hammond has been contributing his efforts to "feature stories" of the throng instead of to his usual department of the Chicago *Tribune*, the columns devoted to the theatres.

Many politicians from the West have made inquiries for "Bim, the Button Man," one of the familiar figures of past conventions, who was as well known in Chicago during national conventions as he was on Broadway. Many Westerners hadn't learned of the death of "Bim," the late Myer H. Bimberg, theatre-owner and button merchant, was called.

No changes of bill have taken place this week at the "loop" theatres remaining open. The list includes: A Midsummer Night's Dream, revived by Ben Greet, at the Auditorium Theatre; The Slim Princess, with Elsie Janis, at the Studebaker Theatre; Ready Money, at the Cort Theatre; Within the Law, at the Princess Theatre; A Modern Eve, at the Garrick Theatre; Officer 666, at Cohan's Grand Opera House; The Divorce, at McVicker's Theatre; The Quaker Girl, at the Illinois Theatre.

BAKER.

FLORENCE NASH HAS HER CHOICE.

She Can Play the Lead in "The Charity Girl" or "Within the Law."

Florence Nash may have her choice between leading parts in George W. Lederer's production of The Charity Girl, or A. H. Woods's production of Within the Law. Mr. Lederer has her name on a contract, but because of friendship for Mr. Woods, he has given Miss Nash an opportunity to choose. If she originates the part in Within the Law she will change over to the Lederer production when called. The plan now is to put on The Charity Girl, in Chicago, this Summer, and in case Miss Nash is with Mr. Woods, to call her only when the musical play is brought to New York. Others who will have parts in The Charity Girl are Ralph Herz, Marie Flynn, Florence Morrison, and Will J. Kennedy. Victor Hollander wrote the music and Edward Pepie the book. Ralph Herz will be with the comedy only until November, it is probable, for he will then star in a new musical comedy which he and Mr. Lederer have in preparation. A name has not yet been chosen.

Mr. Lederer is adapting a German farce without music which will be put on next season. It is said that he will retain the German title for a novelty—Du Bist Verrückt, Mein Kindt, which means You Are Crazy, My Child.

CHINESE PLAY IN THREE COUNTRIES.

The Chinese play which Liebler and Company will produce at the Century Theatre next season, will also be put on in London by Sir Herbert Tree at his Majesty's Theatre in London and by Sarah Bernhardt in Paris. It will have its premiere in this country, however, with at least one of the authors, Pierre Loti and Judith Gautier, present. George Egerton's translation of The Daughter of Heaven will be used by the Lieblers. George Egerton is the *nom-de-plume* of Mrs. R. Golding Bright, the English novelist, who last season adapted The Whirlwind as it was used by Madame Simone.

Heywood Broun, an American newspaper man sent to China to secure material for Liebler and Company, has completed his task and sailed for San Francisco. He will arrive in New York about the middle of July.

MADISON SQUARE GARDEN ROOF.

Summer began for Madison Square Garden last week when the lights were turned on and the roof dance hall and cabaret were opened. Confusion reigned on the first night, because licenses conflicted, and the police would not allow waiters to serve any of that which helps to make a cabaret. But by the second night the management had found the right combination for the police and everybody were happy. The floor of the dance pavilion is evidently made for the turkey trot. At least, that is the most popular form of dance, and all varieties of it are seen. If a person gets tired of looking at that he can gaze upward at bachelors peering from their windows in the tower, at the lights on the minarets, or the big Metropolitan clock.

SUMMER HOMES POPULAR.

The popularity of the Summer home is growing at a rapid rate, and the profession is doing its full share to swell this healthy, restful movement. In the mountains of West Jersey, only a few hours from the Great White Way, one finds the surroundings of the Adirondacks. There are lakes innumerable, and Bass Lake is one of the prettiest in the State, with trout streams running down the many valleys among the hills.

ORCHESTRA STRIKE AVERTED.

Union Musicians at the Empire, Syracuse, Labored Under a Misunderstanding.

SYRACUSE (*Special*).—The Empire Theatre orchestra was on the verge of strike here for two days last week because of a misunderstanding. Ed Howe, a Syracuse union musician, who last season conducted the orchestra for The Echo on its tour of the South, claimed that $500 was due him from John Pollock, one of the proprietors of the Empire Stock company. He said that Mr. Pollock was responsible because of an interest in The Echo, and $500 was due on his contract. Notice was given by the union that unless the debt was paid within two days the orchestra would be called out. Mr. Pollock was notified by wire and answered that there was a mistake. A representative of the Syracuse union visited Mr. Pollock in the press offices of the Orpheum Circuit in New York. Mr. Pollock showed that, though he did have an interest in the Empire company, he did not have an interest in The Echo when it went South, having sold out during the season. The union man apologized, came back to Syracuse, and the strike was averted.

FIELDS'S BROADWAY TEAM VICTORIOUS.

With Lew Fields himself rooting vociferously, the Lew Fields Broadway Theatre Club won a ten inning game from the Cecil Spooner Club at Lenox Oval on Friday afternoon. The score was 5 to 4, one of the denizens of the White Way coming home on a passed ball in the extra inning. It was a game to thrill even that blasé fan, Lew himself. In the eighth inning, with the bases full, Lynch, of the Spooners, struck out two men and prevented a score. The Spooners were out for the championship after a good record this year, but they met their Waterloo in that game. The Lew Fields team, coached by Rube Marquard, has held the theatrical championship of Greater New York for three seasons.

A NEW ROSE MAID?

A rumor is about that Adrienne Augarde will not be the prima donna of The Rose Maid when the operetta goes on tour next season. Various singers are being tried out in rehearsal, among them Pearl Barti, lately of Baron Trenck. Miss Augarde is under agreement to play the Orpheum circuit, but Louis F. Werba insists that she will not make that tour until a year from now. He says that he and Mark A. Luescher knew of the contract with Martin Beck at the time they brought Miss Augarde from England, but they secured a year's postponement. He says that the singers now being tried are for second and third companies, which it is intended to make of high standard. In spite of his statement, however, the rumor persists, and it is expected that another prima donna may be seen in The Rose Maid before the Summer is past. Vincent Sullivan is now singing the leading role as an alternate with J. H. Duffey. Arthur Royd sailed for England last week.

CHANGES IN WINTER GARDEN.

The present Winter Garden entertainment will end in two weeks. The management announce that the house will close for one week only, and an entirely new programme will be ready on July 8. It will be in two parts. The Passing Show of 1912 and The Ballet of 1830. The book of the former is by Sydney Rosenfeld, music by Louis Hirsch and Irving Berlin, and lyrics by Harold Atteridge. A new cast will appear, with Charles J. Ross in a leading role. The Ballet of 1830 will be given as it ran for a season at the Alhambra, London. The original leading dancers will sail hither in a few days. Ned Wayburn has been engaged as stage director.

BOSTON STRIKE DIDN'T HURT.

Attendance at Theatres Was Not Seriously Affected—Little Miss Fix-It Pleases.

BOSTON, MASS. (*Special*).—Boston's half-hearted street railway strike has had little or no effect on the attendance at the theatres. The managers of the few houses remaining open report that business has been little affected, even on the nights when the operation of the surface lines was uncertain. The opening night of Alice Lloyd's engagement at the Tremont came when the trouble was most acute, yet the house was filled to overflowing.

Little Miss Fix-It, in which Miss Lloyd is appearing, has pleased Boston by its daintiness and unflagging good humor. Miss Lloyd is on the stage distributing cheer almost constantly throughout the piece, and the only trouble with her music hall songs is that there are too few of them. Lionel Walsh is quietly and delightfully funny as the "silly ass" Percy, and John C. Lane is indefatigable and clever. The piece is here for a long stay.

FORREST IZARD.

NEW PLAY FOR ROBERT EDESON.

For production in the Fall or early Winter, Robert Edeson has accepted Mister Bill, a Man, a dramatization of a book of the same title by Albert E. Lyons, a prominent business man of Worcester, Mass. Mr. Lyons adapted his novel for the stage, and the first production will be by the King-Lynch Players at the Worcester Theatre, Worcester, next week. Mr. Edeson will be there to superintend the rehearsals and suggest changes that might strengthen the play.

In the role of Mister Bill, Mr. Edeson will have the virile character of a Western mine owner, whose ownership of valuable property is threatened by a group of New York financiers. The first act is laid in a turbulent mining town in New Mexico, where Mister Bill is found fighting to safeguard his interests. The scene for the second act shifts to the Long Island home of a wealthy New Yorker, where the honesty and sincerity of the young Westerner is pitted against the adroit scheming of Wall Street speculators. Added interest is supplied by the introduction of Mrs. Davidge, a wealthy widow of irresistible charm.

The ultimate success of Mister Bill and his troubled romance with Mrs. Davidge is said to furnish material for four acts containing skillful characterization, no less than effective comedy and stirring drama.

GOOD BUSINESS IN HAWAII.

HONOLULU, HAWAII (*Special*).—Hugo's Minstrels played to good business the week of May 27 at the Hawaiian Opera House. Eva Mylott, Australian contralto, is the next attraction. Miss Mylott has traveled several seasons with Melba and comes with the best of recommendations.

The Juvenile Bostonians are in the midst of a six weeks' engagement at the Liberty Theatre. There are some good voices among the Juveniles. Thom Hellen has an exceptionally good voice, and Ethel Stoddard has a light soprano of great sweetness. Doris Canfield, Patsy Henry, and little Miss Mylott are clever comediennes.

The Hughes Musical Comedy company, after a tour of the Far East, playing Yokohama, Hongkong, and Manila, return for a two weeks' engagement at the Bijou Theatre June 10. Mr. Hughes has an excellent company and should play to capacity.

The Great Raymond will be here on his way from a trip around the world lasting five years, and will open at the Liberty Theatre July 17. W. W. Sanders, his advance man, passed through here last week and says that he heard of Henry W. Savage and Tim Frawley in Singapore, so there is little hope of their coming back this way. They are probably on their way to New York via London.

THE BOHEMIAN.

"ROOM 44" TO BE SEEN IN JULY.

Cohan and Harris will inaugurate their campaign of new productions at the Apollo Theatre, Atlantic City, N. J., on July 8, when Frances Nordstrom's farce, Room 44, will receive its initial presentation, with a cast including Henry E. Dixey, William Boyd, Horace James, Lincoln Plummer, Andrew Buckley, Gerald Bideweil, Charles P. Glocker, Mrs. Stuart Robson, Edna Baker, Mrs. Katherine Stewart, Adelaide Hastings, and Ada Gilman.

NEW YORK THEATRES.

America's Foremost Theatres and Hits under the Direction of Sam S. & Lee Shubert, Inc.

WINTER GARDEN
BROADWAY and 50th ST.
Tel. 411 Col. Evgs. at 8. Mats. Tuesday, Thursday and Saturday at 2. Best Seats, $1.00.
Smoking Permitted
LAST TWO WEEKS OF
WHIRL OF SOCIETY
Monday July 8 | Special New Summer Entertainment De Luxe

CASINO Broadway and 39th Street. Phone 3846 Greeley. Evenings, 8:20
Mats. Wed. and Sat. 2:15.
SPECIAL STAR REVIVAL of GILBERT & SULLIVAN'S Masterpiece
THE PIRATES OF PENZANCE
Special Revival Performances by Request
PINAFORE Thursday and Friday Nights June 27 and 28.
THE MIKADO Sat. Mat. and Night, June 29.

39th STREET THEATRE — 39th St., near Broadway
Tel. 413 Bryant. Evgs., 8:15.
Matinees Wednesday and Saturday, 2:15.
LAST WEEK
MR LEWIS WALLER has the honor to submit
A BUTTERFLY ON THE WHEEL
Noted English Drama with Excellent Cast.

COMEDY WILLIAM COLLIER'S 41st St. bet. B'dway and 6th Ave.
Tel. 5194 Bryant.
Evenings, 8:15. Mats., Tues., Thurs. & Sat. 2:15
Bunty Pulls The Strings

NEW AMSTERDAM 42nd Street nr. B'way.
Mats. Wed. & Sat. Evgs. at 8:15.
The de KOVEN OPERA COMPANY
In the American Light Opera Classic,
ROBIN HOOD
With Its Great Cast of Grand Opera Stars—Bella Alten, Florence Wickham, Pauline Hall, Ann Swinburne, George Frothingham, Walter Hyde, Basil Ruysdael, Carl Gantvoort, Edwin Stevens, Sidney Bracy.
Regular prices, 50c, 75c, $1, $1.50, $2.00.

ZIEGFELD MOULIN ROUGE
(Formerly New York Theatre, B'way & 45th St.)
Mats. Wed. & Sat., 2:15.
Smoking permitted.
A ZIEGFELD ENTERTAINMENT
A WINSOME WIDOW
STAGED BY JULIAN MITCHELL
With EMMY WEHLEN
75—A WONDERFUL CHORUS—75

GAIETY Broadway and 46th Street. Evgs. 8:20. Matinees Wed. and Sat. 2:15.
COHAN & HARRIS Present
OFFICER 666
A Melodramatic Farce by Augustin MacHugh
With GEORGE NASH
and WALLACE EDDINGER

WILLIAM A. BRADY'S **PLAYHOUSE** 48th St., E. of B'way
Tel. 2628 Bryant. Evenings, 8:10 sharp
Matinees, Wednesday and Saturday, 2:10
BOUGHT AND PAID FOR
Direction William A. Brady, Ltd.

AMUSEMENTS THE COUNTRY OVER

CALIFORNIA.

LOS ANGELES.—BELASCO: His Father's House 3-16; Lewis Stone and Selam Paley in leading roles; big success; packed houses.——BURBANK: Laurette Taylor in Peg o' My Heart 2-15; biggest hit of season.——MASON: Helen Ware in The Price 3-8; fair attendance.——MAJESTIC: Florence Dillon 7 in concert. Kolb and Dill in The Girl in the Train 9-15.——LYCEUM: Fisher's Follies co., with Ray Boley in Little Johnny Jones 3-8; packed houses.——AUDITORIUM: Alexander Heinman in concert 8.——NEW MISSION THEATRE, SAN GABRIEL: Mission Play 10-15; seventh week of good business.
DON W. CARLTON.

SAN FRANCISCO.—COLUMBIA: Henrietta Crosman in The Real Thing 9-15; fair business.——ALCAZAR: Stock co., with Richard Bennett and Mabel Morrison, in The Melting Pot 9-16; good houses.——CORT: Margaret Illington in Kindling 9-16; good business.——SAVOY: Bernhardt and Rejane pictures 9-16.
A. T. BARNETT.

OAKLAND.—MACDONOUGH: Margaret Anglin in Green Stockings 3-5; fine co.; excellent business.——LIBERTY: Bishop's Players in My Wife 3-9, with Frances Slosson and Franklyn Underwood in leading roles, pleased.——COLUMBIA: Stock co. 2-8; fair co. and business.——ORPHEUM: Ray Cox and Theodore Roberts in vaudeville 2-8 pleased good business.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: James Hawley Stock co. 3-22; good co. and business.

FLORIDA.

JACKSONVILLE.—DUVAL: Regan-Lewis co. 2-8 pleased good business.

IOWA.

GRINNELL.—COLLEGE CAMPUS: Coburn Players 4; superb performance; interested large audience.

FORT DODGE.—AIRDOME: Fraser Stock co. 3-8 satisfied good business.

DUBUQUE.—AIRDOME: Garside Stock co. 3-8 pleased good business.

ILLINOIS.

SPRINGFIELD.—MAJESTIC: Sherman Stock co. in The Loan Shark 3-5. The American Girl 6-9; fair co.; pleased fair business.

INDIANA.

INDIANAPOLIS.—SHUBERT MURAT: Weber and Fields Jubilee co. 8 broke house record. Murat Players 10-22; cordially received.——PARK: Holden Stock 10-15, with Margaret Neville and Willis Hall in principal roles. Stock season closed. Regular season opens Aug. 5.
PEARL KIRKWOOD.

KANSAS.

FORT SCOTT.—AIRDOME: Kerr Sisters' Stock co. 2-8; good co. and business. Howell-Keith Stock co. 10-15.

MARYLAND.

BALTIMORE.—FORD'S: The Aborn Opera co. began the eighth week of their engagement with a production of Faust. In this work the Aborn singers also appear to advantage, and the capacity audience was exceedingly enthusiastic over their efforts. The production was staged well, and the chorus seemed more at ease, singing with more finish and sureness than marked their previous attempts. Martha, also a work admirably suited to the calibre of the Aborn forces, will occupy the latter portion of the week. Business still continues big, and the house is filled nightly. The engagement will run to July.——ACADEMY: The W. T. Carlton Opera co. began an indefinite engagement May 17 with a revival of Gilbert and Sullivan's Patience, opening to a capacity house. It has been a number of years since this opera has been heard here, and the present revival is timely and pleasing. The cast is good, for the most part, and includes W. T. and P. Carlton, Edith Singleton, Charlotte Philbrick, and Pacie Rinole. The Mikado will be the next offering.——AUDITORIUM: The Thomas's Players are devoting their efforts to Walter's Paid in Full 17-22, and Mollse Campion makes a brave effort with Emma Brooks, but it can hardly be said that she succeeds in reaching the depths of emotion which can be sounded in this character. Dingle does well with Joe Brooks, but with due credit it can be truthfully said that the role does not fit him well. The production is well staged and business excellent.——ITEM: The Maryland enters upon its fourth week of cabaret performances, with Maurice Levi and his orchestra as an added feature. Marie Fenton heads the bill this week. She is a great favorite with Baltimoreans, and was given a rousing reception. The cabaret performances are the hit of the season, and seem likely to last all Summer.
I. BARTON KREIS.

MASSACHUSETTS.

MALDEN.—AUDITORIUM: Chicago Stock co. gave excellent performances of Ishmael 3-5; York State Folks 6-8; usual good work by entire co.

MISSOURI.

ST. LOUIS.—WEST END HEIGHTS: St. Elmo 2-8 pleased good business.

NEBRASKA.

LINCOLN.—OLIVER: Barrow-Winninger Players in The Man of the Hour 3-8 and A Stranger in a Strange Land 10-15; very good business.

OMAHA.—BOYD: Weber and Fields 4 pleased two good houses.

BEATRICE.—AIRDOME: Clara Knott and co. 3-8 pleased fair business.

NEVADA.

RENO.—MAJESTIC: Margaret Illington in Kindling 1 pleased capacity.

NEW JERSEY.

JERSEY CITY.—ORPHEUM: Edna May Spooner co. 10-15 pleased fine business.——MONTICELLO: Gotham Stock 10-15; big business.
WALTER SMITH.

PATERSON.—OPERA HOUSE: The Opera House Players in The Marriage of Kitty 10-15 pleased goodly numbers.

TRENTON.—TRENT: Morton Opera co. 3-8; good business. Mayor of Tokio 10-15.——BROAD STREET: Manhattan Players opened 10.

NEW YORK.

ELMIRA.—RORICK'S: Manhattan Opera co. in Dolly Varden 3-8; good business; special mention is due Caroline Dixon, Sarah Edwards, Meta Foster, Ida Van Tine, Frances Lieb, Walter Catlett, Arthur Buckley and Arthur Hull.
J. MAXWELL BEERS.

SYRACUSE.—WIETING: Ralph Kellard Stock in Seven Days 10-15 pleased.——EMPIRE: Stock co. in What Happened to Jones 10-15; good business.
A. E. BRIDGMAN.

ROCHESTER.—LYCEUM: Coleman Players 3-15; good business.——BAKER: Lena Rivers 3-8; good business. The Gambler of the West 10-15.

FORT PLAIN.—THEATRE: Morton Musical Comedy co. in The Gingerbread Man 5 satisfied fair business.

GLENS FALLS.—EMPIRE: Longacre Stock co. 10-22; good business.

HERKIMER.—GRAND: Pickert Stock co. 3-8 pleased packed houses.

OHIO.

YOUNGSTOWN.—GRAND: Man on the Box 10-15; excellent business.

OKLAHOMA.

M'ALISTER.—AIRDOME: Jack Bessey and co. 3-8 pleased capacity. Welch-Francis Musical Comedy co. 10-15.

OREGON.

PORTLAND.—HEILIG: Dr. August Milner and Madame Novelli in concert 2; well attended. Maude Adams 3-5; big business. Spring Maid 6-9. Baker Stock co. 3-8; good co. and business.——ORPHEUM: Mountain Ash Choir 3-8 pleased good business.

PENNSYLVANIA.

PITTSBURGH.—ALVIN: Sothern and Marlowe 2-8 pleased good business.——GRAND: Harry Davis Stock co. 2-8 pleased good houses.——NIXON: Second week Lyman H. Howe's pictures 2-8 pleased fair business.——LYCEUM: Alaska-Siberian pictures 2-8 pleased fair houses.

WILLIAMSPORT.—VALLAMONT PAVILION: Clara Turner Stock co., No. 2, in A Fight for a Million 6-8; No. 1 co. in The Dawn of a To-morrow 10-15; fine co. and business.

SCRANTON.—POLI: Stock co. in The Witching Hour 3; excellent business.

RHODE ISLAND.

WOONSOCKET.—BIJOU: J. W. Gorman co. in The Suburbanites 10-15 pleased fair business. Frankie Carpenter in The Dainty Duchess 17-22.

TEXAS.

WAXAHACHIE.—AIRDOME: Lasseure Comedy co. 3-8; fair co. and business. Lehr-Williams' Stock co. 10-15.

EL PASO.—AIRDOME: James P. Lee Musical Comedy co. in The Private Secretary 2-8; good business.

CLEBURNE.—AIRDOME: Lehr-Williams Stock co. 3-8 pleased fair business.

VIRGINIA.

RICHMOND.—ACADEMY: La Verne Stock co. in The Greatest Thing in the World 3-8; fair business. Co. closed season here.

WASHINGTON.

SEATTLE.—MOORE: William Hodge in The Man from Home 2-5; matinee 5; thoroughly enjoyed; fair business. Thurlow Bergen Players in The Builder of Bridges 6-8; matinee 8; enthusiastic reception; opened to capacity house.

SPOKANE.—AUDITORIUM: Ferris Hartman, Walter De Leon, and Miss "Mugsie" Davies pleased large audiences in The Campus 7-9.

TACOMA.—THEATRE: Over Night May 26 pleased fair house. Durbar pictures 27-2 drew fairly well.——PRINCESS: Stock co. in Hello, Bill, 27-2.

WEST VIRGINIA.

WHEELING.—COURT: Baldwin-Melville Stock co., with Pearl Abbott in Hello Bill 10-15, pleased very good houses.

CANADA.

MONTREAL, QUE.—ORPHEUM: Orpheum Players in The Dawn of a To-morrow 10-15; big business.——FRANCAIS: The House of a Thousand Candles 10-15.——PRINCESS: Summer opera co. in The Princess Chic 17.
W. A. TREMAYNE.

CALGARY, ALTA.—GRAND: Girl and Tramp May 27-29 failed to please light business. Over Night 30, 31; excellent co. and business.——LYRIC: Sherman and Cleveland Musical Comedy co. 27-1; fair co. and business.

REGINA.—THEATRE: Sanford Dodge May 31-6; fine co. and business. White Squaw 7; good co. and business. Over Night 8 delighted large house.

TORONTO, ONT.—ROYAL ALEXANDRA: Percy Haswell Stock co. in The Road to Yesterday 3-8 pleased capacity. The Wolf 10-15.

OTTAWA, ONT.—DOMINION: Stock co. 10-15 pleased big business.——COLONIAL: Stock co. 10-15 pleased good houses.

MOOSE JAW, SASK.—CITY: Three Weeks 4; good co.; fair business. Sanford Dodge 6-8 pleased fair houses.

ST. JOHN, N. B.—OPERA HOUSE: Gay Musician 10-13 pleased good business.

VAUDEVILLE NOTES.

Stella Mayhew and Billie Taylor top the bill at the Majestic, Chicago, this week. Ada Overton Walker and company, Sam Watson's Farmyard, Kelley and Lafferty, and several other big acts are on the bill.

The Orpheum, South Bend's, Ind., vaudeville theatre, closes its second successful season June 23 to open again on Aug. 26. H. J. Allardt, its manager and member of the Orpheum corporation, will spend two months in Europe this Summer. On Sept. 1 next the new Grand Opera House in Danville, Ill., which is just being completed, will be opened. It is leased by the Allardt Circuit. The Lyric Theatre in the same town has been repaired at a cost of $20,000, and will also be run as an Allardt house.

William L. Tucker will be seen in vaudeville soon with a new one-act playlet written by himself, entitled After the Stampede. Barbara Kinds will play the leading female role.

The first anniversary of the occupancy of the new Orpheum Theatre, Los Angeles, Cal., will be celebrated on June 24, when a special programme will be offered.

Thomas Stockham, long popular in the box-office at the Temple Theatre, Camden, N. J., is now filling the same position at Keith's Broadway, Camden.

The Brighton Beach Music Hall, Coney Island, N. Y., will open for the Summer on June 22 with a bill including Irene Franklin, James J. Morton, Trovato, Barnes and Crawford, D'Armond and Carter, Hilda Hawthorne, Johnson and Hayes, and the Dumont Trio.

Crouch and Schnell are preparing a new act for the Autumn. They are now seen in a dancing and singing sketch.

Paul Russell Stone, for a number of years identified with musical comedy productions at the New York Casino, has entered vaudeville in a pianologue, assisted by his sister, Marmion Stone. They are routed over the Orpheum Circuit, opening at Spokane, Wash., June 30.

RECORD OF DEATHS

Edward C. Frizzell died at his home, Brooklyn, N. Y., on June 13, aged fifty-two years. Under the name of Edward C. Howard he was prominent for years in minstrelsy as end man and clog dancer. Later he joined the New York Police and returned to the stage recently in Brewster's Millions and The Lifer.

Alice Mangold Diehl, author and musician, died recently in London, England.

Howard Malcolm Dow, organist and composer, who directed the musical programme at the Jamestown Exposition, died on June 12 at the home of his son, Arthur M. Dow, Pelham Manor, N. Y., aged seventy-five years. He was a thirty-second degree Mason and the composer of numerous books of sacred music. A widow, two sons and a daughter survive.

Mrs. Joseph Hobson, aunt of the late F. Marion Crawford, died at her Summer home, Bar Harbor, Me., on June 11.

Archibald C. Haynes, once president of the Mutual Reserve Insurance Company, and husand of Minna Gale Haynes, died at his home, Hotel San Remo, in this city, on June 11, aged sixty years.

William Webster died at his home in this city on June 11. He was at one time prominent in theatrical management, and was associated with the late J. H. Haverly.

Mrs. D. Harry Ralston (Dorothy Dearborn) died at her home, Brooklyn, N. Y., on June 8, aged forty-six years. She was a great-granddaughter of General Henry Dearborn, for whom the pioneer Fort Dearborn, Chicago, was named. Before her marriage she was prominent in the Gilbert, Booth, Melpomene, and Amaranth amateur dramatic societies of Brooklyn, and played in casts with Percy G. Williams and Edith Kingdon, now Mrs. George J. Gould.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Adams, Marie, Mrs. James Ashley, Helen Anderson, Lillian Lee Anderson, Loise Arnold.
Brown, Ann, Rae Bowdin, Ariet Bascom, Mary Bowers, Mrs. L. Bowers, Fay Baker, Grace Beebe, Mrs. Ed. Baker, Alice Brooks, Josephine Banman, Mrs. Bradly.
Creighton, Alice, Jessica Chapman, Marie Clayton, Lola Clifton, Grace Connell, Eloise M. Clement, Miss V. Clay, Mrs. Taylor Carrall, Gertrude Clemons, Kada Clark, Maime Cockburne, Flora B. Cameron, Catherine Cameron.
Drew, Madge, Anna Denslow, Madeline Delmar, Katherine Dwyer, Dorothy Daly.
Eglenton, Ann.
Farmer, Constance, Gertrude Fowler, Carolyn Friend, Mrs. I. French, Gertrude Faxon.
Garrick, Edna, Madge Gordon, Natalie Gerome, May Gunderman, Lisette Greatwood, Mrs. Lew Gleason, Margie Graham.
Hood, Jane A., Mrs. J. A. Hall, Ethel Hunt, Lizza Hagerman, Ruby Hayes, Grace Henry, Bessie Hill, Mrs. F. A. Hayward, Cecile Holmes, Hattie Hendrix.
Keogh, Mary, Eileen Kearney, Mattie Keene, Miss Kingston, Sandra Kerwin, Ray Kelen, Alice Klein, Nellie C. Klein.
Leslie, Rose, Lela Leslie, Lotta Lee, Mrs. Lewis H. Leist, Lillian Laurence, Blanche Le Moure, Mildred Lowell, Agnes Lee, Mrs. Tom Lingham.
Melville, Jeannette, Lucile Monroe, Mrs. Mae Martine, Flo Martyn, Margaret Meredith, Irene Malvesy, Miss Lee B. Mordaunt, J. W. Mallette, Beatrice Meade, Althea Morrison, Ciara Martin, Florence Mills, Alberta Montclair, Lillian Mortimer, Margaret Mudge, Mrs. John McKee, Syda McMillan, Catherine MacEldon.
Ogilvie, E. L.
Potter, Grace, Mrs. Geo. Perrin, Jacklyn Pullman.
Quinn, Miss Carl.
Remington, Adele, Clara Rainford, Mrs. Ridgewell, Marguerite Rombeau, Miss H. L. Richmond, Elsa Ryan, Katherine Rayner, Anna Rose.
Smith, Mary J., Octavia B. Scott, Betty Schwartz, Ann Singleton, Della Sawyer, Effie Shannon, Mrs. Mary B. Smith, Verne E. Sheridan.
Turner, Anna, Jane F. Turner, Maud Truax, Maybelle Thompson, Maude P. Terrell, Marie Tower, J. E. Trevor.
Volner, Margaret, Eva Vincent.
Wood, Mrs. H. B., Pauline Welch, Jane Wallace, Anna C. White, Gussie Wilcken.

MEN.

Agin, Boyd, Carl Anthony, Carl Arsell, Alfred Aldridge.
Brown, Tom, Josef Baumuster, John Byrnes, John Burke, R. R. Benjamin, Harry D. Blakemore, Royal Byron, Leon Brown, Michael Braham, Reg Barber, Walter A. Brown, A. J. Benedict, Austin Beattie, Percy Bacon, Leander Blaudeu.
Cook, Warren, Jack Claire, Wm. F. Canfield, Chas. A. Coons, Henry Chesterfield, Jas. T. Chapman, Sidney Carton, Nat Curtis, Jos. Carter, Arthur Chatterdom, Percy Callenger, E. J. Caudwell, Malcolm Clifford.
Dawley, De Forrest, Isaac Dillon, Sid de Grey, Jos. C. Delune, W. P. De Long, Arthur Dauche, Harry Doraine, John T. Dwyer.
Evans, Wm. E., C. L. Erickson, C. W. Emerson, Wm. E. Ely, Edgar A. Ely, Brandon Evans, Courtney Early, Graham Earle.
Flynn, Ambrose, H. G. Forrest, Edgar Fitzgerald, Edw. Foley, Robt. Fischer, Geo. Field, Arthur Fell.
Gribbon, Harry, Paul Gilmore, Wm. F. Granger, Geo. Godfrey, Richard Garrick, Alex Gibson, Gus Goodson, P. Golden, Garvin Gilmain, C. C. Grimth.
Hanlon, Fred, Fred Hoadley, O. F. Hodge, B. L. Herbert, Geo. D. Hart, T. N. Heffron, Edw. Hayes, Ray Hall, Geo. Harrington, Jas. W. Hayes, Fred Howard, E. H. Humphrey, Harry B. Hall, Franklin Hall.
Johnson, J. L., Louis Jencks, H. F. Jackson, S. A. Jackson.
Krembs, Felix, George Kelly, Robt. Kane, Mr. Kangren, Alvin Kimball, P. J. Kelly, Harley Knoles.
Losch, Chris M., Arthur La Mare, W. D. Lambard, Wm. Lennox, Francis Leon.
Maynard, Fred, Huntington Mar, Ross Mobley, Mario Majeroni, Murphy and Willard, Harry Mainhall, Geo. W. Mitchell, Chas. A. Mason, Harry McFadden, J. R. McDonald, J. Macklyn, M. McCarroll, Joe McDermott, Earl McCoy, G. Mackenzie, Joe MacIntee, John McKee, Thos. McKee, F. McLafferty.
Needham, John.
O'Keefe, Wm.
Pringle, A. C., Peter Peyton, Gerald Pring.
Reznier, W. G., Geo. E. Reed, D. Reese, M. Revers, Joe Rolle, W. Rogers, Robt. Robson, H. W. Reid, J. A. Robb.
Savage, Fred, H. C. Sawyer, Louis Shea, Phil M. Sheridan, Jos. F. Sheehan, Mr. Sedley, Norman Stanley, T. Q. Seabrook, Herbert Saltinger, Wm. Scheller, H. K. Somborn, Stein and Sollins, A. M. Sparks, Edw. Sloman, Bobby Strause, Wm. Scheller.
Thorne, W. L., Noel Travers, Richard Thompson, Jack Terry.
Van Rensselear, Fred, C. Vanzhan, Geo. Vantuenten.
White, R. E., T. Wood, Chas. Walton, Chas. Waterhouse, G. P. White, John B. Whitner, A. F. Walsh.
Yates, Aubry.

BROADWAY & 39th STREET BLDG.
1416 Broadway - 131 West 39th St.
LIGHT, DESIRABLE OFFICES
by the month or year. Attractive rates. Electric light. Janitor service and night elevator service included
MILTON NATKINS—Agent on premises.

Correspondents Wanted
AT ALL POINTS WHERE THE *MIRROR* IS NOT REPRESENTED
SEND FOR APPLICATION BLANK
CORRESPONDENCE DEPT., MIRROR

12 Stories of Solid Comfort in the Heart of N. Y.

SOLICITING THE PROFESSIONAL PATRONAGE

The Management, at the suggestion of its many theatrical patrons, and realizing that in New York City the Profession will welcome a first-class hotel devoted to their needs, has decided to make the Hotel York their New York rendezvous and real home.

HOTEL YORK (STRICTLY FIREPROOF)

CORNER 36th STREET AND 7th AVENUE

One short block to Broadway, and within ten minutes' walk of 30 leading theatres

H. G. WILLIAMS

Outdoor Amusements

Saltair Beach, the principal bathing resort on the Great Salt Lake, Utah, opened for the season on Decoration Day, on which occasion many thousands of people were present. Many new and pleasing innovations have been introduced.

The cool, chilly weather which has prevailed in the vicinity of St. Louis, Mo., during the past two weeks has been very detrimental to the amusement parks, as well as the business of the several airdomes located near the banks of the Mississippi River. The Sherman Stock company is nicely located in one of the East St. Louis Airdomes, and will remain there indefinitely. Arthur Olmi, actor-manager, is looking after the interests of Mr. Sherman, and the following is the roster of the company: Warren Lyle, leading man; Frances Dowling, leading woman; Walter Ayres, Fred Hubbard, Virgil Pritchard, Royal King, Una Carpenter, Carrie Weller, Beatrice Gordon, and Hattie Green.

The Patterson Carnival company closed a week's engagement in Fort Dodge, Ia., June 9. Mr. Patterson announced this the biggest week's business he has had in five years. Company went from there to Oelwein.

Perry J. Kelly, until recently acting manager for Ralph Hers in Dr. De Luxe, installed his Honey Moon Trail company at the Delmar Garden, St. Louis, Mo., June 9, presenting a tabloid version. The cast includes the principal members of the Singer and Dillingham companies. Eva Mae Carey, "Doc" Rauh, Gladys Moore, Jessie Houston, and several other musical comedy favorites are in the company.

The Rice and Dave Water Carnival pitched its tents all last week at East St. Louis, Ill.

The orphans of the Hudson County, N. J., institutions will enjoy an outing at Palisades Park this (Wednesday) afternoon as guests of the Schenck Brothers. Members of the Automobile Club of America have donated a hundred and fifty motor cars to carry the youngsters.

It was discovered last week that some one during the Winter had burglarized the late John H. Starin's Museum at Glen Island, N. Y., and had gotten away with a coin collection which Mr. Starin had given to the resort's present owners, the Glen Island Realty Development Company, when it acquired the island. Mr. Starin is said to have valued his collection at $250,000.

The Rome, Ga., Airdome opened June 6 with pictures and vaudeville. S. R. O. business.

(Continued on page 23.)

ROAD AND REPERTOIRE

Continued from page 18

Charles Lamb, manager of the Grand Opera House, Aurora, Ill., has resigned to become manager of the Grand Opera House at Rockford, Ill. J. T. Henderson, owner of the Aurora house, will manage it hereafter. He has contractors now at work remodeling it, and he announces that he will spend $10,000 in converting it into a modern playhouse. All will be in readiness for an opening on Sept. 1, when A Romance of the Underworld will be played by the Chicago company.

The Imperial Musical Comedy company played the Dixie Airdome at Taylorville, Ill., June 3-8, to excellent business. The following is the roster of the company: Manager, W. E. David; Bobbie Roberts, Beulah Burnette, Bessie Savalle, Marie Hall, Steve La Roy, Josie Buckingham, Hy Heath, and Jack Fuguay. Miss La Roy joined the company at Taylorville after spending several weeks in a hospital at Jacksonville, Ill., where she was operated on for appendicitis.

Himmelein's Associate Players, featuring Bessie Dainty, will close at Chicago, O., on June 22, after a season of forty-six weeks. Rehearsals have been called for July 20 at Sandusky, O., opening early in August at Muncie, Ind. Miss Dainty will go to Kelley's Island on Lake Erie to rest.

The Whitley Opera House, Emporia, Kan., has been overhauled during the past two months, having been completely changed in wiring and the stage and dressing rooms all made sanitary and clean, a change that will be appreciated by the profession.

The Savoy Opera company, presenting Gilbert and Sullivan operas, closed on June 10 at the Shubert Theatre, Rochester, N. Y.

G. H. Dumond has been appointed assistant manager at the Grand, Calgary, Alta., Can., and has inaugurated much appreciated improvements. Mr. Dumond was previously employed at the Metropolitan Theatre, Grand Forks, N. D.; Winnipeg Theatre, Winnipeg, Man.; Metropolitan Theatre and Grand Theatre, Watertown, S. D.

The El Paso, Tex., Theatre will be renovated for the coming season, and Manager Fogg has booked a large number of attractions.

James W. (Billiken) Lewis has been appointed treasurer of the Auditorium Theatre, Spokane, Wash., by Manager Charles W. York, succeeding Wallace Atherton, who resigns to enter the United States Forestry service. The new treasurer has been connected with several houses in Spokane and Salt Lake, and has also played parts.

For reference as to what Missourians think of the show that comes to town, the following is recommended:

"H. A. Stone's trained animal show exhibited here last Friday. The show travels by wagon and was late arriving. There is not much of the show, but what there is is all right."—*Pike County (Mo.) News.*

George M. Cohan's The Yankee Prince will be toured next season through the South and West, with Tom Lewis featured.

Paul Gilmore has secured The Havoc from Henry Miller for next season, and is now booking it for South and Middle West territory. He has bought the rights to The Lottery Man and The Tyranny of Tears, and will send a company of each through the Eastern, Middle, and Southern States.

Will Isenberg has remodeled and refurnished the Grand Opera House, Greenville, Miss., and increased the seating capacity to 1,067.

At the head of his own minstrel company, Neil O'Brien will go out next season under management of Oscar Hodge. He and Primrose and Dockstader will book through the South.

The lease of the Gresham Theatre, Arkadelphia, Ark., has been bought by Frank A. Saunders, who will be represented in New York by the J. J. Coleman Exchange.

VACATION NOTES.

Wade Relsmey, a member of The Pacemakers the past season, is spending his vacation at Taylorville, Ill., with his parents.

Charles Diem has returned to his home in Buffalo, N. Y., after closing his season with Get-Rich-Quick Wallingford.

The Weber and Fields company will soon be distributed among popular resting places. Lew Fields's family will summer at Far Rockaway, while Mr. and Mrs. Joe Weber intend to go to the Thousand Islands. William Collier will summer with his family at St. James, N. Y., as will also his sister, Helena Collier Garrick, while Bessie Clayton and Ada Lewis have not made their plans for the Summer. George Beban and wife will make their headquarters in New York and John T. Kelly will rest at Elmhurst, N. Y.

Elsie Ferguson sailed on June 11 for Europe on the *Kronprinzessin Cecilie*. She will spend most of her vacation in Paris, returning early in the Fall to rehearse for the new play which Klaw and Erlanger have provided for her.

William F. Rochester, having closed his season as stage director with the Savoy Opera company, is sojourning at his seaside bungalow, Lavellette, N. J.

T. R. Edwards, manager for Samuel French, sailed for Europe last week for a two months' tour. He will combine business and pleasure on his trip.

Wilbur S. Westerman and wife arrived in Adrian, Mich., June 7, and will spend two months at their Summer home, "Byde-a-Wyle," Devil's Lake, Mich.

Lina Abarbanell has gone to Lake Placid, N. Y., to rest for the Summer months.

Will an Lorenz, having closed with Kismet, is spending the Summer with his father at Sheboygan, Wis.

Bernard Reinhold and company, including Marian Chapman, in Dinkelspiel's Christmas, having completed half a tour of the Orpheum Circuit, are enjoying two months' vacation at Los Angeles, Cal., before starting on their eastward trip.

Jane Tyrrell, who recently closed as leading woman of the Davidson Stock company, Milwaukee, is the guest of her sister, Mrs. E. C. Burroughs, in St. Paul.

ENGAGEMENTS.

Arthur Cunningham, for the Gilbert and Sullivan Opera company.

Jane Cowl, Florence Nash, Catherine Tower, Martha White, Orme Caldara, William B. Mack, Wilton Taylor, and Charles Abbott, for Within the Law next season.

Ned Finley, last seen in Seven Days, to support Charlotte Walker in The Trail of the Lonesome Pine.

David Manning, now with Edwin Brandt in Fool's Gold, for Officer 666 next season.

Blanche Duffield, as permanent prima donna with the Gilbert and Sullivan Opera company to sing Mabel in The Pirates of Penzance, Patience, Josephine in Pinafore, and Yum Yum in The Mikado during the company's coast-to-coast tour that is expected to last until next April.

Vera Rossmore, with Emma Trentini next season.

Valli Valli, for His Other Girl.

Phil Branson and Harry Hermson, by A. H. Woods, for Gypsy Love.

John Ravold, by A. H. Woods, for The Littliest Rebel.

Tommy Donnelly, for John W. Vogel's Minstrels next season.

Kate Condon, for the Gilbert and Sullivan Opera company.

Wadsworth Harris, for Everywoman.

Charles Edward Wright, for Somewhere Else.

Re-engaged by Henry W. Savage: Marie Wainwright, Nestor Lennon, Barry Maxwell, Emmett Shackleford, L. J. Loring, Dorothy Phillips, Kathleen Kerrigan, and Lydia Crane, for Everywoman. George W. Day, Sydney Greenstreet, Harry Mills, Wilfrid Seagrim, J. Gunnis Davis, Harry Lane, Helene Luttrelle, R. E. Graham, Jr., Edwin Evans, Marguerite Skirvin, and Rita Stanwood, for Excuse Me. Otis Harlan, Gertrude Bryan, Franklyn Farnum, Roland Hogue, Catherine Stevenson, Victor Kahn, and Holt Massey, for Little Boy Blue. Taylor Holmes, for The Million.

NEW THEATRES.

The Windsor Theatre Company is erecting a new vaudeville theatre at Windsor, Ont., to seat 1,000 persons and to open in September. The company is capitalized at $50,000, and Manager J. M. Ward, of the the Gayety Theatre, Detroit, is the president. Frost and Winchester, of Detroit, are the contractors.

The Columbia Theatre, Rising Sun, Ind., seating 500, has just been completed. The owners expect to open about Sept. 1.

The exterior of the new Chase's Washington, D. C., is finished. The interior is practically completed. Proprietor Plympton B. Chase announces the installation of a $10,000 self-playing pipe organ in the promenade lounge of the theatre, where concerts will be given every afternoon and evening preceding the rise of the curtain.

GOSSIP.

Laura Nelson Hall sailed from London for this port on the *Minnetonka* on June 8. She will reappear in London in September.

Rev. Dr. William N. Guthrie, of St. Mark's Church, this city, upon returning from Europe in the Autumn will organize a company of professionals and amateurs to present standard plays at the parish house for the education of the East Siders.

New York Lodge 1, B. P. O. E., celebrated Flag Day on June 14 at their club-house in this city.

Constance Collier is again playing Nancy, the ill-used champion of Oliver Twist. As soon as she got back to London, Sir Herbert Tree secured her services for his revival of that play at His Majesty's Theatre on June 11. He had intended giving The Perfect Gentleman, but changed his plan.

Reorganization is in order in the cast of The Quaker Girl at the Illinois Theatre, Chicago. C. Morton Horne has been taken from the cast of Officer 666 at Cohan's Grand Opera House and put into the company at the Illinois. He has taken the place of Edward Earl. Mr. Earl assumed the part of F. Pope Stamper, who returned to England. Percival Knight will be succeeded in his present role by William Friend. Mr. Knight will assume the leading comedy role now played by Clifton Crawford.

Marian Forgan, daughter of David R. Forgan, president of the First National Bank of Chicago, is to appear in grand opera. She is nineteen years old, and has won the consent of her parents to follow a professional career. She is studying in Paris, where she may make her debut.

Mr. and Mrs. Charles J. Ross (Mabel Fenton) received on June 9 at Ross-Fenton Farm, Deal Beach, N. J., to commemorate their twenty-fifth wedding anniversary. Hundreds of beautiful silver gifts came to the happy couple.

The twenty-second annual meeting of the Society of the Alumni of the American Academy of Dramatic Arts was held at 1451 Broadway on Friday, June 14, at 2 P.M., preceded by a meeting of the Executive Committee at 1 P.M.

Winona Winter, who has been playing the role opposite Julian Eltinge in The Fascinating Widow, is engaged by Cohan and Harris for one of their musical pieces of next season.

An innovation in Boston is the opening of the National Gardens, as the National has been rechristened for the Summer season. In the week in which it was closed elaborate changes were made. The floors were filled with tables, greenery was installed for decorations, inclosures were made for boxes, and everything resembled the "Pops" when B. A. Rolfe and his symphony band gave the first concert which had cabaret features. The invitation audience that saw the opening, June 2, was enthusiastic.

Love in Bohemia was produced in London at Daly's on June 8. In the cast are Harry Dearth, Sari von Petraas, Gertie Millar, Rosina Filippi, Robert Michaelis and others.

PROF. I. HUBERT'S
HALVIVA CREAM
"The One Reliable Beautifier," Positively cures Freckles, Sunburn, Pimples, Ringworm and all imperfections of the skin, and prevents wrinkles. Does not merely cover up but eradicates them. Halviva Lotion and Ichthyol Soap should be used in connection with Halviva Cream. At all druggists, or sent prepaid on receipt of price. Cream 50c; Lotion 50c; Soap 25c. Send for testimonials
PROF. I. HUBERT,
Toledo, Ohio

PLAYS For Amateur and Professional Actors. Largest Assortment in the World. Catalogue Free. THE DRAMATIC PUBLISHING CO., 543 So. Dearborn St., CHICAGO, ILL.

MISS R. COHEN
153 West 74th Street (Formerly 250 West 74th)
Telephone, 9074 Columbus

TICKETS
There is But One Best—Those Made by
WELDON, WILLIAMS & LICK
Fort Smith, Ark.,
San Francisco, Cal., Minneapolis, Minn.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Missoula, Mont., 19, Butte 20, Helena 21, Billings 22.
ANGLIN, MARGARET (Louis Nethersole): Denver, Colo., 17-19, Colorado Springs 20, Sault Ste. Marie, Mich., 24, St. John, Can., July 1-3.
BATES, BLANCHE (David Belasco): Winnipeg, Can., 19-22, Minneapolis, Minn., 24-26.
BEN-HUR (Klaw and Erlanger): London, Eng., April 15—indefinite.
BOOTH, VIRGINIA (R. W. Laithe): Orangeville, Can., 19, Walkerton 20, Hanover 21, Durham 22, Wiarton 24, Owen Sound 25, Meaford 26, Collingwood 27, Parry Sound 28, Penetang 29, Midland July 1, Orillia 2, Allandale 3, Beeton 4, Georgetown 5, Stratford 6.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9-June 22.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
CLIMAX, THE (John Craig): Boston, Mass., June 3—indefinite.
COUNTY SHERIFF (O. E. Wee): Sayville, L. I., 19, Westhampton Beach 20, Amagansett 21, Easthampton 22, Good Ground 24, Bridgehampton 25, Port Jefferson 26, Huntington 27, Hempstead 28, Goshen, N. Y., 29, Sussex, N. J., July 1, Roscoe, N. Y., 2, Delhi 3.
CROSMAN, HENRIETTA (Maurice Campbell): Portland, Ore., 20-22, Seattle, Wash., 23-26, Everett 27, Vancouver, Can., 28, 29, Victoria July 1, Tacoma, Wash., 2, No. Yakima 3, Spokane 4, Missoula, Mont., 5 Butte 6.
DIVORCE? THE (Rowland and Clifford): Chicago, Ill., April 20-June 22.
END OF THE BRIDGE (John Craig): Chicago, Ill., 10-22.
GIRL OF THE UNDERWORLD (O. E. Wee): Mars Hill, Me., 19, Ft. Fairfield 20, Milo 21, Lincoln 22, Guilford 24, Dover 25, Dexter 26, Newport 27, Hartland 28, Bar Harbor 29, Ellsworth July 1, Millbridge 2, Cherryfield 3.
ILLINGTON, MARGARET (Edw. J. Bowes): Sacramento, Cal., 19, Eugene, Ore., 21, Salem 22, Portland 23-29, Seattle, Wash., 30-July 6.
MISSOURI GIRL (Western: Norton and Rith): Sault Ste. Marie, Can., 19, Sault Ste. Marie, Mich., 20, Manistique 22, Escanaba 23, Gladstone 24, Iron Mountain 25, Crystal Falls 26, Bessemer 28, Minocqua, Wis., 30, Ashland July 3, Superior 4, Tower, Minn., 5, Ely 6, Hibbing 7.
OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.
READY MONEY (H. H. Frazee): Chicago, Ill., April 1—indefinite.
ROBSON, MAY (L. S. Sire): Traverse City, Mich., 19, Manistee 20, Detroit 24-29, Atlantic City, N. J., July 1-6.
WARE, HELEN (Henry B. Harris): San Francisco, Cal., 17-29, Sacramento July 1, Portland, Ore., 3-6, Aberdeen, Wash., 7.
WITHIN THE LAW (Wm. A. Brady): Chicago, Ill., April 6-June 22.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.
ALBEE (Edw. F. Albee): Providence, R. I., April 15—indefinite.
ALCAZAR (Belasco and Mayer): San Francisco, Cal.—indefinite.
ANSON-GILLMORE: Buffalo, N. Y., May 13—indefinite.
APPELL, (Slim Allen): Niagara Falls, N. Y., April 1—indefinite.
BAKER (George Baker): Portland, Ore., March 31—indefinite.
BALDWIN-MELVILLE: Wheeling, W. Va., May 6—indefinite.
BARROW-WINNINGER: Lincoln, Neb., April 20—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY (Messrs. Blaney): New York city May 6—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BONNELLE, JESSIE: Buffalo, N. Y., April 15-June 22, Detroit, Mich., 24—indefinite.
BRINKER, UNA ABELL: Newark, N. J., May 6—indefinite.
BROOKS: Beloit, Wis., May 20—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BURNS: Colorado Springs, Colo., June 23—indefinite.
BURNS, PAUL: Lancaster, Pa., June 8—indefinite.
BUTTERFIELD PLAYERS (Everett Butterfield): Washington, D. C., April 15—indefinite.
CAPE: Portland, Me., June 29—indefinite.
CHAPMAN, CHAS. K.: Bayonne, N. J., May 20—indefinite.
CHICAGO (Charles H. RossKam): Malden, Mass., May 13-July 6.
CODY, LEWIS J.: Mount Vernon, N. Y., June 1—indefinite.
COLEMAN PLAYERS (M. Wolff): Rochester, N. Y., May 6—indefinite.
COLONIAL: Lansing, Mich.—indefinite.
COLONIAL: Ottawa, Can., Feb. 12—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger): Washington, D. C., March 18—indefinite.
COURT THEATRE (Frank Carpenter): White Plains, N. Y.—indefinite.
DAVIDSON (Sherman Brown): Milwaukee, Wis., March 31—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 26—indefinite.
DOMINION: Ottawa, Can., April 15—indefinite.
ELITCH'S GARDENS: Denver, Colo., June 1—indefinite.
EMPIRE (John Pollick): Syracuse, N. Y., May 6—indefinite.
EMPIRE (Spitz and Nathanson): Providence, R. I., March 4—indefinite.
EMPIRE (W. H. Herschfeld): Trenton, N. J.—indefinite.
EVANSTON (Wm. M. Vance, Inc., mgrs.): Evanston, Ill.—indefinite.
FAIRVIEW: Dayton, O.—indefinite.
FEALY, MAUDE, AND JAMES DURKIN: Denver, Colo., June 3—indefinite.
FERGUSON PLAYERS: Cedar Rapids, Ia., June 2—indefinite.
FRANCAIS: Montreal, Can., May 6—indefinite.
GARSIDE (James S. Garside): Dubuque, Ia., May 12—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 14—indefinite.
GOTHAM: Jersey City, N. J., May 6—indefinite.
GREW, WILLIAM: St. Joseph, Mo., June 3—indefinite.
HALL (Eugene J. Hall): Altoona, Pa., June 10—indefinite.
HALL (Co. B; Eugene J. Hall): Mansfield, O., June 10—indefinite.
HARTMAN (Vaughan Glaser): Columbus, O., April 22—indefinite.
HASWELL, PERCY: Toronto, Can., May 20—indefinite.
HAWLEY, JAMES: Colorado Springs, Colo., May 13—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Rockford, Ill., May 13—indefinite.
HOLDEN (Messrs. Edwards and Holden): Indianapolis, Ind., April 22—indefinite.
HOLLIDAY THEATRE (J. F. Arnold): Baltimore, Md., May 27—indefinite.
HORNE: Jamestown, N. Y., May 26—indefinite.
HUDSON: Union Hill, N. J., May 6—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 20—indefinite.
HUNTINGTON, WRIGHT (J. Fred Miller): Youngstown, O., April 8—indefinite.
KEITH (M. Pearlstein): Toledo, O., April 29—indefinite.
KEITH (James E. Moore): Portland, Me., April 9—indefinite.
KELLARD, RALPH: Syracuse, N. Y., Feb. 26—indefinite.
KING-LYNCH PLAYERS: Worcester, Mass., May 6—indefinite.
KLIMT AND GAZZOLO (Lee D. Ellsworth): Minneapolis, Minn., March 10—indefinite.
KLIMT AND GAZZOLO: Rochester, N. Y., May 6—indefinite.
LATIMORE-LEIGH: Roanoke, Va., May 27—indefinite.
LATIMORE-LEIGH: Lynchburg, Va., May 27—indefinite.
LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.
LE MOYNE: Boise City, Ida., April 15—indefinite.
LEFIS-OLIVER: Columbus, O., June 16—indefinite.
LEWIS-OLIVER (Otis Oliver): Detroit, Mich., June 16—indefinite.
LEWIS-OLIVER (Jack Lewis): Richmond, Ind.—indefinite.
LONGACRE: Glens Falls, N. Y., May 27—indefinite.
LYRIC: Geneva, N. Y.—indefinite.
LYTELL-VAUGHAN: Albany, N. Y., March 25—indefinite.
MAJESTIC (N. Appell): Utica, N. Y., Feb. 26—indefinite.
MALLEY-DENISON: Schenectady, N. Y., April 8—indefinite.
MANHATTAN (George E. Brown): Trenton, N. J., June 10—indefinite.
MAY, AILEEN (Leander De Cordova): Wilmington, Del., May 6—indefinite.
MORISON, LINDSAY: Boston, Mass., May 6—indefinite.
MORISON, LINDSAY: Salem, Mass., May 27—indefinite.
MURAT: Indianapolis, Ind., May 10—indefinite.
NATIONAL: Kearney, Neb., May 20—indefinite.
NORTH BROTHERS: Muskogee, Okla.—indefinite.
OLENTANGY (H. O. Stubbs): Columbus, O.—indefinite.
OPERA HOUSE (Alex. Ried): Paterson, N. J.—indefinite.
ORPHEUM: Montreal, Can., May 6—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
ORPHEUM PLAYERS (C. N. Sutton): Salt Lake City, U., May 12—indefinite.
PAIGE, MABEL (C. W. Ritchie): Jacksonville, Fla., June 23—indefinite.
PAYTON (Corse Payton): New York city May 6—indefinite.
PAYTON (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PHILLIPS, ALBERT, AND LEILA SHAW (A. K. Pearson): Toronto, Can., May 22—indefinite.
POLI (S. Z. Poli): Bridgeport, Conn., May 6—indefinite.
POLI (S. Z. Poli): Hartford, Conn., May 13—indefinite.
POLI (S. Z. Poli): New Haven, Conn., May 20—indefinite.
POLI (S. Z. Poli): Scranton, Pa., May 6—indefinite.
POLI (S. Z. Poli): Springfield, Mass., May 6—indefinite.
POLI (S. Z. Poli): Waterbury, Conn., May 6—indefinite.
POLI (S. Z. Poli): Worcester, Mass., April 29—indefinite.
POLI (S. Z. Poli): Washington, D. C., April 15—indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
PRINCLE DELLA: Edmonton, Can.—indefinite.
PROCTOR (Fred Thompson): Newark, N. J., May 20—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REDMOND, ED. (Redmond and Blum): San Jose, Cal.—indefinite.
REGAN-LEWIS: Jacksonville, Fla., May 19—indefinite.
RICHMOND: Troy, N. Y., Jan. 29—indefinite.
RIGNEY, JACK, AND BERTHA MANN: Hamilton, Can., May 13-July 6.
RIVERVIEW (John J. Garrity): Louisville, Ky., May 12—indefinite.
ROYALE-TONG (Harry Royale): Escanaba, Mich., June 24—indefinite.
SHERMAN: East St. Louis, Ill., June 3—indefinite.
SHERMAN (Robt. Sherman): Champaign, Ill., June 3—indefinite.
SHIRLEY, JESSIE (Harry W. Smith): Seattle, Wash., April 14—indefinite.
SHUBERT THEATRE (A. G. Bainbridge): Minneapolis, Minn., May 26—indefinite.
SIBLEY: Newark, N. J., May 30—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
STODDART: London, Can., June 3—indefinite.
SUBURBAN (Oppenheimer Brothers): St. Louis, Mo., May 26—indefinite.
SUMMERS (George H. Summers): Hamilton, Can., May 20—indefinite.
THOMAS PLAYERS: Baltimore, Md., May 6—indefinite.
TURNER, CLARA (W. F. Barry): Williamsport, Pa.—indefinite.
TURNER, CLARA, PLAYERS (W. F. Barry): Sunbury, Pa.—indefinite.
TURNER, CLARA, PLAYERS (W. F. Barry): Lock Haven, Pa.—indefinite.
VAN DYKE AND EATON (F. Mark): Des Moines, Ia., May 20-Aug. 31.
VANE, MYRTLE: San Diego, Cal., Jan. 15—indefinite.
WEST END (Wm. Jossey): St. Louis, Mo., May 26—indefinite.
WHITESIDE-STRAUSS: Watertown, N. Y., May 14—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WORLD'S FAIR (Shipman and Kilfoil): El Paso, Tex., April 29—indefinite.

TRAVELING STOCK COMPANIES.

BAILEY-LOCKWOOD: Atchison, Kan., 17-23, Jefferson City, Mo., 24-30, Sedalia July 1-7.
BELGARDE, SADIE (Leo M. Kantor): Fort Plain, N. Y., 17-22.
BESSEY, JACK: Corsicana, Tex., 17-22, Dallas 24-29.
BRECKENRIDGE: Albert Lea, Minn., 17-22.
CALLAHAN (L. W. Callahan): Delavan, Ill., 18-20, Bement 22-24.
CORNELL-PRICE PLAYERS (W. E. Cornell): Petoskey, Mich., 17-22, Cheboygan 24-29, Sault Ste. Marie July 1-6.
DIXEY'S COMEDIANS: Norway, Me., 17-19, Farmington 20-22.
DYMONT (A. M. Diamond): Durand, Mich., 21-26.
FRANK PLAYERS (Clarence Auskings): Muskogee, Okla., 17-22.
GRAHAM, OSCAR: Sedalia, Mo., 16-22, Nevada 23-29.
HARVEY (Southern: H. D. Orr): Moberly, Mo., 16-22.
HAYES, LUCY, ASSOCIATE PLAYERS: Webb City, Mo., 16-22 Cherryvale, Kan., 23-29.
HILLMAN'S IDEAL (Frank Manning): Clay Center, Kan., 17-22.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Chicago, O., 17-22.
KEYES (Chester A. Keyes): Pittsburg, Kan., 17-23, Independence 24-30, Chanute July 1-7.
KNICKERBOCKER (Eastern: E. J. Murphy): Clinton, Ia.—indefinite.
KNICKERBOCKER (Western: E. J. Murphy): Richmond, Mo., 17-22, Trenton 24-29, Moberly July 1-6.
LANHAM'S LYRIC PLAYERS: Kendallville, Ind., 17-22, Ligonier 24-29.
LEWIS, A. S.: Giltner, Neb., 17-22.
MAHER, PHIL: Clayton, N. Y., 17-22.
PICKERTS, FOUR (Willis Pickert): Dolgeville, N. Y., 17-19.
PRINCESS FLOATING THEATRE: Frankfort, Ky., 17-19, Tyrone 20-22.
SPENCE THEATRE (Harry Sohns): Arkansas City, Kan., 17-29.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Messrs. Aborn): Baltimore, Md., April 29—indefinite.
ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—indefinite.
ARMSTRONG FOLLIES (Howell and Skinner): Los Angeles, Cal., April 8—indefinite.
BOSTON COMEDY (H. Price Webber): Richmond, Me.—indefinite.
CARLETON OPERA (W. T. Carleton): Baltimore, Md., June 17—indefinite.
CASINO PARK STOCK: Holyoke, Mass., May 30—indefinite.
COLUMBIA MUSICAL STOCK (Dillon and King): Oakland, Cal.—indefinite.
FISCHER'S FOLLIES (Messrs. Fischer and James): Los Angeles, Cal., March 17—indefinite.
FLIRTING PRINCESS: Boise, Ida., 18, 19, Weiser 20, Baker City, Ore., 21, La Grande 22, Pendleton 23, The Dalles 24.
GARRICK MUSICAL COMEDY (T. Fitz Gerald): Salt Lake City, U., May 13—indefinite.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert and Brady): New York city 3-29.
GORMAN, J. W., MUSICAL COMEDY: Woonsocket, R. I., June 3—indefinite.
JANIS, ELSIE (Charles Dillingham): Chicago, Ill., May 13-June 22.
JUVENILE BOSTONIANS (B. Lang): Honolulu, Hawaii, May 22—indefinite.
KOLB AND DILL (George Mooser): Los Angeles, Cal., 2-29.
LEE JAMES, MUSICAL COMEDY: El Paso, Tex.—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Boston, Mass., June 11—indefinite.
MANHATTAN OPERA (Geo. Lyding): Elmira, N. Y., May 27—indefinite.
MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—indefinite.
O, YOU SCHOOL GIRLS: Deposit, N. Y., 19, Susquehanna, Pa., 20, Windsor, N. Y., 21, New Berlin 22, Bainbridge 24, Hamilton 25, Waterville 26, Dolgeville 27, Cooperstown 28, Hobart 29.
ORPHEUM MUSICAL COMEDY (F. C. Hebard): Bartlesville, Okla., 17-22.
PINK LADY (Klaw and Erlanger): London, Eng., April 11—indefinite.
QUAKER GIRL (Henry B. Harris): Chicago, Ill., May 20—indefinite.
RICE AND CADY: San Francisco, Cal., April 28—indefinite.
ROBIN HOOD (Daniel V. Arthur): New York city May 6—indefinite.
ROSE MAID (Werba and Luescher): New York city April 22—indefinite.
SIMMONDS COMIC OPERA: Milwaukee, Wis., May 5—indefinite.
SORRIES OF 1912 (William Hammerstein): New York city June 3—indefinite.
SPRING MAID (Werba and Luescher): Seattle, Wash., 16-22.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 2—indefinite.

MINSTRELS.

COBURN'S (L. A. Coburn): Erie, Pa., 9-22.
FOX'S, ROY E.: Mt. Pleasant, Tex., 17-22.

CIRCUSES.

BARNES'S, AL. G.: Casselton, N. Dak., 19, Fargo 20, Frazee, Minn., 21, Grand Forks, N. Dak., 22.
BARNUM AND BAILEY: Salem, Mass., 19,

Ready June 8th

SEASON (Vol. 5) 1912-13

H. Quintus Brooks's

CANADIAN

THEATRICAL GUIDE

ROUTE SHEET AND DATE BOOK

600 Changes and Corrections will be found in this New Edition.

THE ONLY AUTHENTIC THEATRICAL GUIDE OF CANADA

Lots of new towns and theatres all hungry for shows will be found in this issue.

PUBLICATION OFFICE

445-451 Guy St., Montreal

PRICE 50 CENTS, POSTPAID

FOR SALE

THEATRE LEASE

In a fast growing city in the Middle West. Population about a half million. Very reasonable rent. Seating capacity over 2,100. Want $10,000 cash for the long term lease. A great bargain. Address

L. SHATTOCK,
P. O. Box 680 Chicago, Ill

CASH

FOR DIAMONDS

Responsible Parties Only

Room 122—1 Maiden Lane, New York City

SCENERY

All kinds of new and second-hand sets always in stock. Sale or hire. Property and carpenter shop. 15,000 feet of light and clean storage room. H. P. KNIGHT, 140th St. and Mott Ave., N. Y. C. (20 minutes from Theatrical District.) Mott Ave. Station, Bronx Subway. 'Phone 1631 Melrose.

Harry K. Hamilton

Baldwin-Melville Stock Co.

AITKEN, SPOTTISWOODE

Care Lubin, 20th and Indiana Ave., Philadelphia

BRADLEY, LEONORA

Invites offers, 1912-13. Brookline, N.H., R.F.D.

CARHART, JAMES L.

Maude Adams Co. Management Chas. Frohman.

HOLLOWAY, J. FRED.

Management Liebler and Co.

McGRATH, CHARLES A.

Permanent address, Actors' Society.

MULDENER, LOUISE

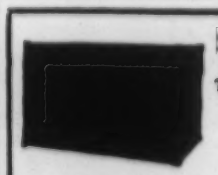
Characters, Grande Dames. At liberty. Agents.

STURGIS, GRANVILLE F.

Plays & Sketches. 1776 William St., Denver, Col.

WARD, CARRIE CLARK

Char. 1418 Catalina St., Los Angeles, for Summer



STRONG TRUNKS

wear better, look better, are better.
That's why you see so many Bal Fibre Trunks on the Road.
Write for Catalog M.

WILLIAM BAL, Inc.,
45th St., Exchange Bldg., N. Y. C.

Lynn 20, Worcester 21, Holyoke 22, Springfield 23, Bridgeport, Conn., 24.
BUFFALO BILL AND PAWNEE BILL: Ashland, Ky., 19, Ironton, O., 20, Portsmouth 21, Hillsboro 22.
GENTRY BROTHERS: Indianapolis, Ind., 17-22.
GOLLMAR BROTHERS: Park Rapids, Minn., 19, Wadena 20, Aitkin 21, Brainard 22, Detroit 24, Lisbon, N. Dak., 25, Jamestown 26, Cooperstown 27, Carrington 28, Cando 29, Minot July 1.
HAGENBECK-WALLACE: Syracuse, N. Y., 19, St. Catharines, Can., 22.
HONEST BILL: Olean, Mo., 19, High Point 20, Latham 21, Clarksburg 22.
PRAIRIE LILLIES: Salamanca, N. Y., 24.
SELLS-FLOTO: Ogden, U., 19, Idaho Falls, Ida., 20, Dillon, Mont., 21, Anaconda 22.
STARRETT'S (H. S. Starrett): Brooklyn, N. Y., 17-22.
YOUNG BUFFALO AND COL. CUMMINGS'S: Pawtucket, R. I., 19, Newport 20, Taunton, Mass., 21, Plymouth 22.

BANDS.

CAVALLO'S: Forest Park, St. Louis, Mo.—indefinite.
CREATORE: Lakeside, Denver, Colo., 16-29.
DON PHILIPPINI: Riverview Park, Louisville, Ky.—indefinite.
D'URBANO: Riverview, Detroit, Mich.—indefinite.
EDOUARDE: Woodside, Philadelphia, Pa., May 11—indefinite.
FERULLO'S: Delmar Garden, St. Louis, Mo.—indefinite.
MINNEAPOLIS SYMPHONY: Ravinia, Chicago, Ill., June 29-July 11.
NATIELLA: Fontaine Ferry, Louisville, Ky.—indefinite.
NIRELLA: West View, Pittsburgh, Pa.—indefinite.
ORIUNNO'S: Riverview, Baltimore, Md., May 12—indefinite.
ROLFE (B. A. Rolfe): Boston, Mass., May 27—indefinite.
THOMAS, THEODORE (Frederick Stock, conductor): Willow Grove, Philadelphia, Pa., June 16-July 6.
WESTINGHOUSE: Kennywood, Pittsburgh, Pa.—indefinite.

BURLESQUE.

AVENUE STOCK (Drew and Campbell): Detroit, Mich.—indefinite.
BURLESQUE STOCK (T. W. Dinkins): Toronto, Can., April 29—indefinite.
GAYETY STOCK (J. P. Eckhardt): Philadelphia, Pa.—indefinite.
LAFAYETTE STOCK (C. M. Bagg): Buffalo, N. Y.—indefinite.
MERRY WHIRL (Louis Epstein): Chicago, Ill., May 19—indefinite.
MERRY-GO-ROUNDERS (Columbia Amusement Co.): New York city June 16—indefinite.
STAR STOCK (Drew and Campbell): Cleveland, O.—indefinite.

MOTION PICTURES.

BERNHARDT, SARAH, AND MADAME REJANE: Chicago, Ill.—indefinite.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. A; P. P. Craft): New York city May 20—indefinite.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. B; P. P. Craft): Philadelphia, Pa.—indefinite.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. C; P. P. Craft): Pittsburgh, Pa.—indefinite.
DANTE'S INFERNO (Collins and Collins): Philadelphia, Pa., 3-29.
HOWE, LYMAN H., TRAVEL FESTIVAL: Chicago, Ill., May 27—indefinite.
HOWE, LYMAN H., TRAVEL FESTIVAL: Pittsburgh, Pa., May 27-June 22.
HOWE, LYMAN H., TRAVEL FESTIVAL: Cleveland, O., 2-29.
KINEMACOLOR DURBAR: Philadelphia, Pa., May 6—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: New York city April 15—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Philadelphia, Pa., May 6—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Boston, Mass., May 13—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Chicago, Ill.—indefinite.

MISCELLANEOUS.

FRIARS' FROLIC: Philadelphia, Pa., 21, Atlantic City, N. J., 22, New York city 23.
LEWIS SHOWS: Beatrice, Neb., 17-22.
MILDRED AND ROUCLERE (C. G. Maynard): Edmonton, Can., 17-20.
NORWOODS, HYPNOTISTS: Auckland, New Zealand, March 5—indefinite.
RAYMOND, THE GREAT (Maurice F. Raymond): Tokio, Japan, 18-July 2, Honolulu, Hawaii, 15-20.

DATES AHEAD.

Received too late for classification.

LEWIS AND LAKE MUSICAL COMEDY: Calgary, Alta., Can.—indefinite.
LEWIS AND LAKE MUSICAL COMEDY: Edmonton, Alta., Can.—indefinite.
LEWIS AND LAKE STOCK: Vancouver, Can.—indefinite.

OUTDOOR AMUSEMENTS.

(*Continued from page 21.*)

Freebody Park, Newport, R. I., opened its season, under the management of Charles E. Cook, June 10, to S. R. O., with a strong bill. The Three Kays scored a big hit, and their act is one of the best of its kind in vaudeville. Latell and Vokes, "That Kid" Julia Miller, the Three Excelloes, and Madame Sarah Bernhardt in Camille, gave the best of satisfaction. The season promises to be unusually good. William Manning is in charge of the box-office, while Fred Wolff directs the stage.

The outdoor parks at Philadelphia are in full swing. Willow Grove and Woodside have been open for a number of weeks and are as popular as ever. The new Philadelphia Park, on the site of the old Point Breeze racetrack, is open and seems attractive.

Frank Kernockety's Frontier Indian Village and Wild West combination opened on June 15 at Salamanca, N. Y., to tour the East.

Clara Bisnette will join her brother-in-law, Tom Sewell, in Northern Michigan for a season of repertoire under canvas.

A grand ballet in conjunction with Kilties' Band was inaugurated at White City, Chicago, June 17. The ballet has been recruited from all parts of the world. The performances will be given free in the large open-air theatre.

Ballman's Band of fifty pieces is furnishing music this week for Bismarck Garden, Chicago, which reopened Saturday night, June 15.

Hand's Band, re-enforced with the vaudeville turns of Flo Jacobson and the Big Four Quartette, furnish the concert entertainment at Riverview Park, Chicago, the week of June 9.

Quaglia and the Banda Roma continue to present concerts at the Sans Souci Park, Chicago.

Regarding New Material

During the Summer I will take orders for a few exclusive Vaudeville Acts. My references are the artists I write for. "Just delighted with the monologue you have written for me."—JOE WELCH. "Any time I have a sick part in a show I shall surely call on old Dr. Madison."—JACK NORWORTH. "Perfectly satisfied with the material you wrote for me."—PAT ROONEY. "Three people responsible for my success—viz.: Edward S. Keller (my agent), James Madison (my author) and yours truly, FRED DUPREZ." Other references: Mabel Hite, Barney Bernard, Lee Harrison, Ed Wynn, Howard and Howard, Al Leech, Adolph Zink, Violet Black, etc., etc.

1493 Broadway New York **James Madison** Phone 4708 Bryant

Better make an appointment beforehand.

WANTED
A Strong Modern Drama
With small cast, by an American author.
ALEXANDRA VIARDA
Room 911, 145 W. 45th St., New York

GEORGE BRENNAN
MANY YEARS WITH AUGUSTUS PITOU'S ATTRACTIONS—CHAUNCEY OLCOTT, Etc.
AT LIBERTY
Address 2252 Seventh Avenue, New York City

PEARL SINDELAR
Management of A. H. WOODS

ELMER CRAWFORD
VIOLINIST
Permanent address, MIRROR. 934 Schofield Building, Cleveland, Ohio.

THE SHEPHERD KING
This production, formerly owned by the late Wright Lorimer, deceased, together with all the manuscript, music, scenery, costumes and paraphernalia will be rented or leased by the Administratrix. For particulars address CHAS. S. MACKENZIE, Attorney for Administratrix, 34 Nassau Street, New York City.

THE ENGLISH PROFESSIONAL JOURNAL
Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum
THE STAGE
New York Agents: PAUL TAUSIG, 104 East 14th Street, and SAMUEL FRENCH & SONS, 28-30 West 38th Street.
Artists visiting England are invited to send particulars of act and date of opening THE STAGE Letter Box is open for the reception of their mail.
16 York Street, Covent Garden, London, W. C.

"A WORLD-WIDE CIRCULATION"
The Oldest and Most Influential Theatrical and Vaudeville Journal
THE ERA
ESTABLISHED 1837
THE "ERA" BUILDINGS, 5 Tavistock Street, STRAND, LONDON, W. C.
2,000 Advertisements appear every week in "THE ERA"
Subscription Rates: One Year, $8.00; Six Months, $4.00; Three Months, $2.00
Professional Advertisements, 6/ per inch, single column
THE ERA is on sale outside the Knickerbocker Theatre Building and at Brentano's
American Artistes visiting England use THE ERA Offices as their permanent London address. Inquiries and communications may be sent to
"THE ERA," P. O. Box 492, NEW YORK CITY

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It
Schwarz & Forger
CLEANERS OF FINE GOWNS
704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant
12 BRANCH STORES IN NEW YORK CITY

LONDON "MUSIC HALL"
The Great English Vaudeville Paper
WEEKLY
Telephone, 1772 Madison Square
New York Office, 36 West 25th Street.
14 Leicester Street, W. C.

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro Plays, Paper, Scenery, Joke Books. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th Street, New York

INVENTIONS—Good ones spell f-o-r-t-u-n-e for you. Adam Fisher Mfg. Co., 84-2, St. Louis, Mo.
POETS-AUTHORS — Get cash for songs and stories. Music Sales Co., 84-4, St. Louis, Mo.
SONG-POEMS wanted. Cash or royalty to you. Needham Music House, 84-6, St. Louis, Mo.
AGENTS—Novelty Sign Cards spell o-r-d-e-r. Adam Fisher Mfg. Co., 84-7, St. Louis, Mo.
MUSIC POSTCARDS—15 songs and music only 10 cents. Needham Music House, 84-6, St. Louis, Mo.

The Theatrical Lawyer
EDWARD J. ADER
Straus Bldg., Clark & Madison Sts., 5th Floor, Chicago, Ill. Practice in all State and U. S. Courts. *Advice Free*

MR. PARSON PRICE Voice Culture
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Carlotta Nilsson, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Chrystal Herne. SEND FOR CIRCULAR.
53 West 39th Street, New York

REGINA WEIL DRAMATIC ART Singing—Coaching
Highest Endorsements. 2010 7th Ave. Phone, 1199 Morn

THE DRAMATIC MIRROR
Date-Book
Seasons 1911-12-13
AND
Directory of Producing Managers, Agencies (Dramatic and Vaudeville), 1910 Census
PRICE BY MAIL, 30 CENTS
Orders Filled Promptly Upon Publication
THE NEW ISSUE FOR
Seasons 1912-13-14
WILL BE PUBLISHED LATE IN JUNE
We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.
A few copies of some previous issues may still be had. Dates furnished upon request.
Address DATE-BOOK DEPT.,
145 West 45th Street, New York

M. STEIN'S MAKE-UP
ABSOLUTELY GUARANTEED

MOTION PICTURES

"SPECTATOR'S" COMMENTS

LAST WEEK, in this page, it was pointed out that the older and better established picture companies were the ones to whom we may look with most confidence for large feature subjects of really distinct merit in all the several respects essential to the highest class of motion picture production. This has been taken by some to mean an attack on all outside or distinctly independent efforts in the direction of big feature endeavor. It was not so intended. Where new producers who are not allied with any of the established organizations, but who are people of reputation, ability, and experience set out to do great things in a way that gives promise of artistic success, they are entitled to and will always receive in THE MIRROR the utmost encouragement. The new but good producer of to-day may be the king of to-morrow. It was not the ambitious and capable newcomer, therefore, that was hit at, but the inexperienced and incompetent interloper, of whom there have been altogether too many examples in the recent past.

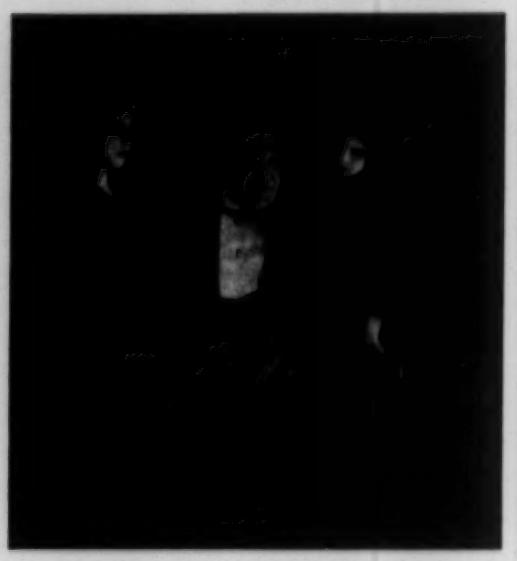
* * * *

Two or three weeks ago The Spectator referred to some of these nondescript independent producers as putting out rank piffle, and one of the Independent companies of standing, whose feature films have been warmly praised in these columns, appeared to think that its work was meant. Not so at all. If one would realize how much worthless and damaging rubbish is now offered to the exhibitor under the false title of feature pictures, it is recommended that a glance be had over the pages of one of the motion picture papers where will be found any number of illuminating "feature" film titles that no one ever sees exhibited in any first-class motion picture theatre.

* * * *

Some of the opponents of the proposed Folk ordinance to regulate motion picture theatres in New York indulge in strange misrepresentation, or let us call it misunderstanding, of the facts. For instance, the New York *Times* declares: "It revokes no licenses, but applies to theatres hereafter to be licensed. All the vicious features of the present theatres are untouched by this ordinance. They will not be policed." That this is incorrect is very clearly shown by reference to the ordinance itself, which provides for policing through inspectors to be appointed by the Mayor, and section 352d specifically states:

> All the provisions contained in this ordinance shall apply to existing places of entertainment where motion pictures are exhibited under a common show license, except those provisions of subsection "d" designated as Nos. 1, 2, 3, 4, 5, and 6, but the Bureau of Licenses shall have power in its discretion to enforce the provisions of said paragraph 3 of section "d" as to exits and courts.



SCENE FROM "THE TWINS" (THANHOUSER)

AUTO BANDITS OF PARIS (ECLAIR FEATURE)

Scene Showing the Capture of Bonnot, the Bandit, in the Remarkable Eclair Two-Reel Subject. Pictured on the Spot.

* * * *

To borrow from an excellent editorial in defense of the proposed ordinance in the New York *Tribune*, the paragraph quoted above applies "to existing moving picture theatres as well as those to be built in future, except as to filing of plans, the prohibition against their being in frame buildings, provisions regarding size of the fire escapes, capacity of galleries and plastering of the interior. Existing theatres would be required to improve their lighting, heating, ventilation, toilet arrangements, and aisles and seating arrangements, provide suitable apparatus for fighting fires and make certain that the floors could stand a specified strain to each square foot. In the discretion of the Bureau of Licenses existing places could be compelled to provide exit facilities equal to those required of new places. Existing places would have to abolish their stages—recognized fire risks in theatres under any conditions—and the cheap vaudeville of questionable character for which those stages are maintained."

* * * *

The *Tribune* concludes: "In the face of these improvements, it seems hardly fair to say that 'all the vicious features of the present theatres are untouched.' Doubtless it would be well if some of the others could be improved also, but that would be equivalent to legislating most if not all of the existing places out of existence. That might be desirable, but is hardly possible while they hold licenses to operate. As those licenses expire the places, to be relicensed, must comply with the provisions of this ordinance, if it is adopted, as it should be. It is not perfect, of course, but it provides a far higher standard of safety and decency for motion picture theatres, present and prospective, than any previous law." And to all this The Spectator can heartily subscribe.

* * * *

There is no denying that the rigid method under which motion pictures of the single reel kind are issued and distributed has its disadvantages both for the exhibitor and for the producer who entertains any artistic ideals and who hopes for public recognition or special financial rewards in proportion to the merits of his productions. It has been argued in these columns many times that the present system seems inevitable when the needs of exhibitors for constant and dependable supply are considered, but just the same, if some genius of organizing ability could devise a scheme whereby the exhibitor could have some choice and the house manager could be encouraged to select the programmes best suited to the patronage he hopes to attract and at the same time the producer could be assured of reasonable demands for his output and the exchange man or distributer could be able to keep his supply of films working with some degree of constancy—if all these points could be provided for, then indeed the inventor of the new system would be entitled to the gratitude of every person engaged or interested in motion pictures.

* * * *

The way it works now was well described the other day by an exhibitor in conversation with a producer. "This is the way your cast iron system works," said he. "I know my patrons and I know that they like the better kinds of pictures. When I have been able to get selected films out of the regular issues they have responded with increased patronage, and I was encouraged for a time to use more care and I hope some artistic thought in the manner of exhibiting them. The idea was fascinating to me, because I could take pride in showing the best and showing it in the best way. But all that was a dream. I found very speedily that I could never have any assurance of getting only the best films for my programmes. My exchange told me it could not supply me with what I particularly asked for, but was obliged to pass these around to others, and I must take my share of the less desirable films. When I protested that the exchange ought to keep on hand enough copies of the best subjects to supply all demands, I was told it would never do and that all manufacturers in the combination must be treated alike. So I gave up the dream, and to-day I am taking just what is sent me, with no enthusiasm and with no care whether I exhibit my pictures properly or not. But," continued this manager spitefully, "I have had to do one thing that nobody will say is the best thing for pictures, and that is, I have put in vaudeville."

* * * *

How many other managers are there who have had their artistic ideals crimped in the same way? And if there are any considerable number of them, as there no doubt are, what a damper has thus been put on the advancement of picture quality, for the very clear reason that no producing company under such a system has any inducement for improving in artistic or any other praiseworthy quality.

* * * *

The Spectator has hinted at what might be a feasible plan that would overcome many of the objections to the present method and still retain the good points, and some day when he feels in the mood he might possibly endeavor to work it out into form for submission. Like

BABY EARLY

Clever Child Player in Powers's Stock

all theories the idea might not develop into practicable shape, and then again it might prove just the thing that is wanted. Who knows? THE SPECTATOR.

SENSATIONAL AUTO BANDITS FILM.

The sensational feature subject issued by the Eclair Company under the title of The Auto Bandits of Paris is the motion picture which, it will be remembered, was reported in the cable reports as being taken by a French motion picture concern during the pitched battle that took place between the Paris police and the auto bandits, ending in the capture of the chief of the gang. The illustration in this issue of THE MIRROR is enlarged from the film and shows the moment when Bonnot had been driven back into the garage by the police and was holding them at bay. The capture of the criminals occurred later, after an attack on the garage with dynamite. The illustration looks on its face to be genuine, since there is apparent no posing of actors. One wonders at the fearlessness of the photographer who approached with his camera so close to the scene as the picture shows and as the printed dispatches have verified.

UNIVERSAL ISSUES TRADE ORGAN.

The Universal Weekly, which is the organ of the Universal Film Manufacturing Company, will appear as a weekly publication. It succeeds *The Implot*, which for the past five months was issued by the Imp Films Company. *The Universal Weekly* will embody the chief features of *The Implot*.

It is announced as the object of *The Universal Weekly* to present the releases of the allied manufacturers in an attractive and informative manner. In addition, there will be printed each week synopses of all the twenty-four releases. There will also be illustrations of the pictures, together with brief stories written from a study of the photoplays on the screen. Whenever feature films are to be issued by any of the contributory companies, they will be fully dealt with in the pages of the publication.

The progress and uplift of motion pictures generally is also an avowed purpose of the paper.

BRADY IN PICTURES, TOO?

And now it is William A. Brady who declares he will go into the motion picture business. Before sailing for Europe last week he was quoted as saying:

"Last, but by no means least, I am going into the moving picture branch of amusements in a most extensive manner, and during my stay in Europe shall close some options which I now hold for the exclusive importation of several lines of films made in France and Germany. These will be shown principally in the first-class theatres here, and will deal with more important subjects than have been treated in most of the moving picture output in the past."

GAUMONT ANNOUNCEMENTS.

Coming Gaumont releases are as follows: June 13, Jimmie as Hypnotist and The Tale of an Egg; June 18, When the Leaves Fall (hand colored); June 20, Bells of Paradise and By the Zuyder Zee (hand colored, two reels); June 25, The Auto Smash-Up; June 27, When Money Isn't Money; July 2, A Lion's Revenge (hand colored); July 4, Written in Blood (two reels); July 9, That Troublesome Bird; July 11, The Story of Chopin (hand colored); July 16, Love's Surest Proof; July 18, A Mid-Channel Romance; July 23, Love's Floral Tribute (hand colored).

ENTHUSIASM GROWN COLD.

THE MIRROR'S valued San Francisco correspondent, A. T. Barnett, writes that the Mayor of that city has dismissed the censorship board for neglecting duty in inspecting motion pictures. Doubtless when the novelty of looking at sixty to eighty reels of films every week wore off, what had been a pleasing diversion became irksome labor to the public-spirited citizens who had been so eager to hold the uplifting jobs.

MONTCLAIR ADMITS PICTURES.

A newspaper correspondent facetiously remarked that Barriers Burned Away might be the title of the first picture to be shown in Montclair's first moving picture theatre, to signalize the action of the town authorities in at last deciding that this form of amusement, under censorship, may be permitted there. By a vote of seven to four the Town Council has committed itself in favor of motion pictures.

Although Menlo Park, the home of the inventor of moving pictures, is only a short distance from Montclair, the town has heretofore stood out against this popular form of instruction and amusement.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"Clarice," of Stamford, N. Y., places Florence La Badie and Marguerite Snow, of the Thanhouser Company, "on a plane with Mary Fuller, Alice Joyce, and Gene Gauntier." Questions: (1) Miss Snow has been with the Thanhouser a year and a half; Miss La Badie for almost one year. (2) William Bracken and Henry Stanley are with Melies—the former for the past eighteen months and the latter for about a month, having first been with the company from June, 1910, to November, 1911, after which he was engaged elsewhere until his re-engagement by Mr. Melies.

V. Harding, of New York, calls this department of THE MIRROR the "agony column," and The Spectator is inclined to think that sometimes it is, especially when it comes to questions like the one asked by this reader. He wants to know if Maurice Costello's hair curls naturally, or does he wear a wig, or does he put his hair up in papers? The question is respectfully referred to Mr. Costello's barber.

"Bertha and Ida," whom The Spectator chided gently for a bit of slang they inserted in a recent letter, have replied as follows:

> We are the same "Bertha and Ida" who wrote the letter containing that cheap slang. "Oh, you James Cruze." When we wrote that we were well aware of the fact that it was slang. Had we written "Oh, you Maurice Costello," we suppose the letter would have been printed. Even if Maurice did win the contest that does not show that everybody likes him the best. We would like to see this letter in print.

The Spectator is constitutionally opposed to taking a dare, so the letter is printed. However, their slang would not be one whit more acceptable addressed to Maurice than to James—not even if they had substituted Teddy Roosevelt, who is partial to slang. Slang is slang and young ladies are young ladies, God bless them. As for Maurice Costello being a special favorite in this paper—well, he doesn't think so.

Our good friend Gerald Griffin, writing from England, pokes fun at the Spectator because THE MIRROR apparently fell for a bit of press agent invention about Joe Allen's hair turning white in a single hour when he was overtaken by a train while crossing a high trestle in Alabama. Gerald declares that he knew Allen in 1881 at the Criterion in Chicago, and "his hair was white then, and that was years and years before he went into the legitimate." Seriously speaking, The Spectator never believed anybody's hair ever turned white in an hour or a night or a week, but for the sake of argument he would ask friend Griffin if he thinks there were no railroad trestles in Alabama before 1881.

"F. H. H.," of Johnstown, Pa., writes that he asked questions in a letter written some time ago and they were never answered. No trace of the questions can be found, so they were either mislaid or miscarried. He goes on to say:

> I notice in THE MIRROR of May 29 an interesting letter from "J. L.," of New Orleans regarding the manner in which some moving picture companies treat new scenario writers. I believe myself that many a new writer has been discouraged and given up, while the companies are changing the titles and producing pictures of stories from people who if given a fair deal might have written many better stories than are played to-day by companies refusing their first stories, thereby ending their efforts at story writing for many young men and women. Do not mean to say that all young people are gifted in this direction, but many never write more than one story, as they often see their own story slightly changed and billed as a headline feature. Some schools that sell their scholars' stories retain the greater part of the price, and in this way the writers are robbed of their money as well as ambition. "J. L." also speaks of the teaching which he received of THE MIRROR. I am also inclined to think the same way.

After the kind reference to THE MIRROR in the foregoing it is not pleasing to disagree with the writer, but truth compels emphatic dissent from the opinion that young writers are often if ever discouraged in the manner indicated. Intimate knowledge of conditions in the scenario departments of a number of producing companies convinces The Spectator that editors are only too glad to find and encourage young writers. The fact of the matter is that the novice often sends in some trite and worn out plot thinking he has discovered something new. Later the same old plot, which is in reality anybody's property, is given a new setting or an odd twist and is produced by the company, whereupon the novice recognizes it and imagines his plot has been stolen. In such a case the company is not to be praised for its cheap method, but the amateur photo-playwright has no ground for complaint.

A reader in Fort Wayne, Ind., calls attention to a Reliance release of June 8, in which there was "a moonshiner with his hair combed back like a first-year high school boy," which shows that our Fort Wayne friend knows his Kentucky neighbors well enough to recognize the spurious from the genuine. The film was directed by Hal Reid, who should have known better and probably did. The Fort Wayne writer goes on as follows:

> And, by-the-bye, did you ever see as long a trail of unkissed sweethearts, lovers, husbands, mothers, brothers, sisters, and brides as those Marion Leonard Rexes? Way back when I was a trooper I have a remembrance of some lines that run something like this: "Around her form I draw the circle of the sacred Church of Rome, etc." I wonder if that applies to Marion Leonard in pictures in this case. Did you notice—oh, what's the use. It's funny anyway.

"W. C. R.," of Buffalo, praises a certain Biograph player who would, he thinks, become another Maurice Costello if given a chance. Perhaps that's what the Biograph is afraid of.

"Bert," Detroit: Millicent in Cured (Essanay) was Mildred Weston. The young man was John Stepping. (2) The maid in Her Crowning Glory (Vitagraph) was Edith Halleran. (3) Biograph questions are not answered t. f.

"A. J. H.," of New York city, wonders if Arthur Johnson will have a certain little actress for his leading lady, but it is a question The Spectator is unable to answer.

"J. T.," Corning, N. Y.: The leading lady in The Ranch Woman (Champion) was Miss Lillard.

In describing how deceptive the camera sometimes is, in making scenes appear different from the actual condi-

SCENE FROM "FRA DIAVOLO" (SOLAX)

A Three-Reel Feature to Be Released July 12

SCENE FROM "BENEATH WESTERN SKIES"

A Nestor Western Subject for Release June 21

tions, Herbert Bosworth, of the Selig Western forces, writes:

Miss Shepard and I once made a scene in a heavy surf, allowing ourselves to be beaten against jagged rocks that bruised us from head to foot. Afterward I watched that film in a theatre, and a woman in front of me said: "That looks almost like real water, doesn't it? I wonder how they make the effect." I have never seen any effect on the screen that looked as well as the original. I swam down the Estacada Rapids in Oregon, on a certain occasion. No man had ever gone down them before. On the screen the effect was that of a gentle little brook.

Referring to the film of the Lighthouse, which came in for the criticism of a MIRROR reader, Mr. Bosworth states that the sea was really rough, although in the picture it looked calm, due to the fact that the camera boat rose and fell with the boat shown in the picture.

"R. G.," of New Orleans, wants to know if the field of photo-playwriting is broad enough for new writers and if The Spectator would advise him to take a correspondence course. To the first question, yes. There is room and to spare for thousands upon thousands, of whom, however, few shall be chosen. To the second question, no. If you cannot become a photo-playwright without a correspondence course, no such course will ever teach you. In all sincerity The Spectator believes money paid to these make-believe institutions is money thrown away. "R. G." wants to know the address of "J. L.," of New Orleans, so that the two can become acquainted. If "J. L." reciprocates this desire The Spectator will supply the addresses.

"A MIRRORITE," writing from Los Angeles, Cal., addresses "Dear Spec" as follows:

Your old paper has been the means of me keeping in touch with the Old Town for three years past. I have read your comments with great interest and have learned a lot from same, but up to the present I have been content to read and ask no questions. Now I am going to draw your attention to a little mistake which I saw printed in your Comments in the last issue. You give the Edison people credit for introducing a new method of giving the casts of their players to the public on the screen. Some time ago I saw this method used by the American Film Company in their picture entitled A Tramp's Gratitude. I am an admirer of their work in general, and so in a way I hate to see some one get the credit for something that I think was originated with The Flying A.

Not having seen the American film referred to. The Spectator cannot say if the style employed is exactly the same as that of the Edison Company or not. However, the American is cheerfully given the credit it is entitled to.

"B. S.," of Portland, Ore., wants to know if Fritzi Boss is a sister of Yale Boss. She is, as has been stated before.

Emilie Ritter, of New York, wants to know where she can obtain a copy of Epes Sargent's book, "The Technique of the Photoplay." Address Mr. Sargent, Box 70, Madison Square Station.

"H. G. A.," of Belleville, Ont., who has taken THE MIRROR for a year and thinks it "the best," wants to know a few things: (1) The lover in The Golf Caddie's Dog (Thanhouser) was James Cruze. (2) In David Copperfield (Thanhouser) Viola Alberti was Aunt Betsy. Flora Foster was David in the first part and Ed Genund played the part in the last two reels.

"B. B.," New York: (1) Clara Kimball Young was the maid who appeared in one scene in Dr. La Fleur's Theory (Vita.). (2) Don't know where Lucille Young, formerly of the Imp, can be located.

"S. B.," New York: (1) Biograph questions are—but, say, you are an old reader and should know. (2) In An Unseen Sacrifice (Edison) Augustus Phillips was Bart and Barry O'Moore was Fritz. "S. B." remarks that she had never feen Mary Fuller in a motion picture before, but was able to recognize her by portraits she had seen in THE MIRROR.

"DANNY," THE MELIES COWBOY KID.

The Melies Company have a new cowboy in their midst, who is expected to add great ginger and dash to their films. To be sure, he is only eight years old, but he is credited with as much dash and bravado as the best of them, as his picture appearing elsewhere in this issue will attest. The first release in which he will appear will be entitled The Cowboy Kid and will be released on July 4. In Danny is the mediator for capturing some cattle thieves, and the manner in which he does it not only commands the admiration but wonder as well, for the energy displayed in one so small is not always exhibited by his more pretentious elders.

EXHIBITORS' CONVENTIONS.

State Leagues Meeting in New York, Pittsburgh, and Toledo.

The Motion Picture Exhibitors of the State of New York will hold a convention in this city Wednesday, June 19, and will take up their headquarters at the Union Square Hotel, Fifteenth Street and Fourth Avenue. The purpose of the convention is to organize a State branch of the Motion Picture Exhibitors' League of America. A national vice-president will be elected, who will represent New York. A first vice-president, second vice-president, secretary, and treasurer will also be elected, together with several committees for the coming National Convention to be held at Chicago, Ill. M. A. Neff, president of the Exhibitors' League of America, will open the convention at ten o'clock Wednesday morning, and a large representation of New York exhibitors is expected.

FRANCIS X. BUSHMAN

Popular and Handsome Leading Man of the Essanay Eastern Stock Company

While it will be strictly a business meeting to bring about an organization for the protection of the exhibitors' commercial rights and the advancement of their interests, there will be in addition automobile sight-seeing tours of New York and trips to nearby Summer resorts, with a banquet at the finish.

Another State convention will be held at Pittsburgh, Pa., on Monday and Tuesday, June 24 and 25. Arrangements have been made to accommodate a large number of people. The headquarters will be at the Monongahela House. The National President, M. A. Neff, will be present. In connection with the business of the convention a fine entertainment is promised, including a banquet to be given by the Heinz Company.

The Ohio State Convention will take place at Toledo, Ohio, July 16 and 17, when plenty of entertainment is offered in the way of excursions in and around Lake Erie, banquets and balls, and other entertainments for which the Toledo Local No. 3 are famous.

SHUBERTS WILL FEATURE COLUMBUS FILM.

S. L. Rothapfel, general producing manager of the Shubert theatres throughout the country which have been turned into de luxe moving picture palaces, announces his intention of presenting at an early date in the Lyric Theatre in Chicago, Selig's famous three-reel masterpiece, The Coming of Columbus. His presentation of pictures is an artistic achievement in itself, and the combination of this picture and a Rothapfel presentation of same will be looked forward to with eager interest by the "fans."

OLIVER CURWOOD'S STORIES FOR RELIANCE

The Reliance Company has contracted with James Oliver Curwood, author of Honor of the Big Snows, Phillip Steele, Flower of the North, and many short stories for a two-reel subject from the Phillip Steele stories. These stories deal with the Canadian mounted police and the Northwestern country, and should make one of a most stirring two-reel subject. This film will be a feature in the new policy of producing a two-reel subject once each month. Some of these two-reel subjects intended for future release will be Rip Van Winkle, At Cripple Creek, and Votes for Women.

BIG HOUSE FOR SPRINGFIELD, MASS.

SPRINGFIELD, MASS. (*Special*).—The Broadway Theatre Company, incorporated by Goldstein Brothers, proprietors of the Plaza Theatre, of Springfield, Mass., and moving picture houses in Westfield, Mass., and elsewhere, have completed plans for the erection of a new theatre at the corner of Bridge Street and Broadway, Springfield, to cost $250,000, and seat 3,000 people. The house will be devoted to standard attractions, high-class vaudeville and motion pictures.

"FALL OF MONTEZUMA" COMPLETED.

The Essanay Company announces the completion of their great subject, The Fall of Montezuma, a Tale of the Conquest of Mexico, which will be released in three reels. Only the finishing touches remain to be added to the feature, and these will be made at the Chicago studio. The company returned to Chicago a few days ago, having spent nearly a month in portraying the film. No inconvenience whatever was experienced, as the cast lived in their special train, comprising twelve sleeping cars, a diner, and two baggage coaches, during the entire portrayal of the pageant. The preliminary exhibition of the developed film reveals wonderful photographic quality throughout, the handling of the large ensemble is excellent, the scenic effects massive and thoroughly in keeping with the splendor of the ancient Aztec Empire. The entire production promises to be a splendidly attractive feature subject from all standpoints. During the making of this film a peculiar accident occurred. At the close of a big scene, V. R. Day, manager of Essanay's Chicago office, and W. F. Lynch, Essanay's special representative, who were handling the business end of the trip, were standing talking near one of the enormous set pieces representing one of the walls of Montezuma's palace when a sudden violent windstorm arose. Without warning the huge set piece was torn from its props and Messrs. Day and Lynch were buried beneath it as it fell. A hundred hands frantically lifted the heavy scenery, and the happy discovery was made that neither of the men were seriously injured, suffering only from a number of painful scratches and the severe nervous shock. Both were assisted to places of safety, but declared it the narrowest escape of their lives.

COMING SELIG RELEASES.

The second of a series of war dramas will be released by the Selig Company on July 5, under the title of Baby Betty, a story of the Civil War. This picture is founded on one of the most curious incidents in the history of the War. It tells how a baby girl innocently delayed, or, rather, averted an impending battle by carrying a flag of truce into the midst of the scene of action.

One of the quaintest domestic animal pictures yet produced will be released by the Selig Polyscope Company July 2. It is called The Cat and the Canary, and in its production were used two dogs, a cat, four kittens, a canary, and two players. It is called a pastoral comedy drama of old New England, and more than holds the auditor's interest.

KLEINE CINES AND ECLIPSE RELEASES.

George Kleine announces three excellent films for the week ending June 29. A clever comedy for Tuesday, the 25th, The Girl and the Mayor, which will appeal to everybody. The story deals with a pretty girl who becomes a suffragette. The situations are declared to be extremely comical and the action fast and furious.

For June 26, The Music Hall Singer is a drama which deserves especial praise on account of the elaborate settings and the careful attention to detail.

The Saturday release, June 29, The Wandering Minstrel, is a story of human kindness and charity in the lower walks of life.

VIEWS OF THE REVIEWER

Personally, the Reviewer does not look forward to the arrival of the perfected "talking picture" with great enthusiasm or trust in its powers towards progressing the motion picture art from the dramatic point of view, at least. In such a case, even with the most perfect synchronism, the motion picture becomes a mere imitation of the stage, and thus ceases to be the distinct art it should be. While similar to many other forms of expression of life, as the novel, painting, or drama itself, the picture is assuredly most successful when it keeps within its own sphere and limitations, the ultimate purpose of any art and the only way by which perfection can be attained. Such perfection is not arrived at by attempting to make an art something which it is not. Is it, then, because the producer is patiently awaiting the arrival of the "talking picture" that he still persists in the "talky picture"? Its continued presence is certainly one of the greatest drawbacks in breaking away from the art of the stage and the making of a clear, concise story told by action alone, the generally accepted definition of a motion picture. Yet, simple as it is, it is more a theory often forgotten. The producer offers as the excuse of the "talky" scene that it adds atmosphere, but a scene played in proper character and truth should afford all necessary atmosphere. If excessive conversation must be indulged in, the scene must necessarily be led up to in such a way that the spectator unconsciously realizes what is being said: but at the most it can be but one or two fundamental statements, unless it chances to deal with an ordinary passing remark such as may be easily understood and imagined.

Since the conversation of the players cannot be heard on the screen, it behooves the producer to limit his statements to very basic remarks from his players, and ones which only have a direct bearing upon the plot. This is the intention of every intelligent producer, and a result sometimes attained, but unfortunately a picture free from this fault is of very rare occurrence, for the effect, even when consciously aimed at, is not always apparent on the screen. The players still talk vaguely in concrete remarks, which the spectator can by no means understand. To be sure, there are directors who have their players indulge in explanatory gestures, which do not always clear the atmosphere, because they are not understood, and if they are, one misses the voice and is so impressed with the unnaturalness of it all that it fails to convince. The need seems to be to get down into even more rudimentary action in the photoplay, and this applies not so much to the gestures and the talk of the players as to the action of the play itself and what the actors are made to do. It is interesting to note that those photoplays which succeed the most are those in which the action moves forward in quick progression and the players are continually made to do something definite toward the movement and development of the plot. They do not have time to explain what they are going to do or to talk about it. They do the drama and thus satisfy the desire of the spectator, who has come to see a story unfold—not explained or talked about. Such a happy blending of incidents occurs only when the producer has taken a subject especially adapted to pictures and has developed it in consistent, progressive dramatic action suited to the limitations and scope of picture treatment.

That the construction of the average picture could be vastly improved along these lines is distinctly obvious to one who is able to judge by a comparison of the general output of the different manufacturers. This very lack of development in the way of true picture action results in a surprising absence of truly dramatic subjects in picture form. Climaxes are made only to be lost, the action becomes clogged and suspense becomes an unknown quantity, and this is primarily the want of explicit action not only in the drama as a whole, but more often in the development and management of the incident. Even the smallest action in a picture drama is or should be the result of something which has gone before, and the failure to realize this causes no small amount of the density and flatness, which surrounds much of the present production. An unusually big situation is often spoilt by the careless methods adopted in the surrounding incident, which like the main development of the drama have their dramatic significance and development in cause and effect. A reshit is shown upon the screen without showing the necessary steps leading up to it, and the producer attempts to get over the difficulty by placing in an explanatory title. The result is a total loss of what dramatic building has gone before. The title at once destroys the suspense of the drama and satisfies the curiosity of the spectator, who now watches the scene, which has been explained to him, unfold with only passing interest. Titles are indeed one of the greatest hindrances to true dramatic development, and until their present use becomes more discriminating the dramatic evolutions of the photoplay must continually suffer. A necessary title in the necessary place is always gratefully received and absorbed by any spectator, but an oversupply of burdensome information thrown at one is as obnoxious in picture as in life. It is, furthermore, an insult to the spectator's intelligence or perchance a confession on the part of the producer that the action of his play is not altogether clear.

Another present day fault in photoplay action which greatly destroys the suspense and dramatic value of the incident is the explanatory action. The day when the actor pointed to the door to inform the spectator that he was going in has virtually disappeared, but the group of players, plotting to do some unknown things which the spectator cannot fathom, or the actor inferring what he will do in the future or has done in the past, has not disappeared. Obviously the intention of a picture is to do things and not to talk about them. Explanations are an odious thing, and action which does not explain itself or has not received proper dramatic development succeeds in only clogging the movement of the story at the same time destroying the suspense and therefore the interest of the spectator. Even the small incident of a woman asking her maid to bring her a cloak becomes dramatically natural, when the actress dispenses with the unnecessary pantomime of showing what she desires. The spectator knows what is coming and fails to be further interested, but by the natural method the order is given and the interest of the spectator is aroused and satisfied by the fulfilment. That producer who leans back in his chair with satisfied complacence and declares that the picture has about reached the limit of perfection might stop and consider at least one phase, the construction of most of the present photoplays. There remains much to be learned in putting into practise the simple definition of a picture drama—a story told in action. A close analysis of most of the output today will reveal the fact that even the most thoughtful producer is for the most part simply presenting at the best a series of events in picture form which illustrate a number of explanatory titles.

THE REVIEWER.

"DANNY," THE COWBOY KID (MELIES)

STUDIO GOSSIP.

HUGH MCGOVERN is a new fat man at the Vitagraph studio. He is described as being a little taller, bigger, and, sad to relate, better looking than Mr. Bunny. He is not, strictly speaking, a professional, having graduated from the undertaking business, but in his "try out" last week he proved that an undertaker can undertake acting with success, and he has been taken on as a regular member of the stock company.

CHARLES COMPTON has recently joined the Lubin forces. He will play juvenile roles under the direction of Joseph Smiley. He last appeared in The Pink Lady company.

JAMES COOLEY has returned to the Reliance Company.

ALICE JOYCE, who has been for several months with one of the California Kalem companies, is now back in New York and is working at the Kalem Eastern studio.

BARBARA TENNANT, it is announced, has been engaged by the Eclair American company for leads.

MAY BUCKLEY leaves the Lubin company on July 1 to fulfill an engagement with a Cleveland, O., stock company.

WHITNEY RAYMOND, the popular young juvenile of the Essanay Eastern Stock company, returned this week from over a month's trip among the Canadian Rockies and a sojourn in southern California. Mr. Raymond reports that he enjoyed splendid fishing on the coast, is enthusiastic over the many beautiful spots he visted while in California, and says he feels fit as a fiddle to get back into harness.

JAMES COOLEY, who was formerly a member of the Reliance Stock company, closed a season in dramatic stock in Rochester and returned to the Reliance company on June 17.

HECTOR DION, who was once a member of the original Biograph and Vitagraph Stock companies, has joined the Reliance Stock company.

GEORGE COX, of the Selig producing department, has taken a small company for a two weeks' cruise through the islands of northern Lakes Michigan and Superior. Some interesting marine pictures are expected as a result of this trip.

JOHN BUNNY, who has been termed the man with two hundred faces, has arrived in England, where a warm reception was given this favorite picture comedian of two continents. He will take part in a series of English comedies for the Vitagraph company, with typical English scenery and assisted by English actors. Among his impersonations will appear Mr. Pickwick, and the series will be concluded with Bunny in London.

FILMS STOLEN.

The following films have been stolen from the office of the General Film Publicity and Sales Company: Orphan of Messina, Binks Toreader, Electrified Hunchback, Drama Under Richelieu, The Invaders, Miracle of the Necklace, Royalist's Wife, Two Sergeants, Masinello Loves the Ball.

A MILLION FOR NEW THEATRES.

That Amount Will Be Spent in Philadelphia This Summer on New Houses.

PHILADELPHIA, PA. (*Special*).—So rapid is the growth of the vaudeville and motion picture theatres that at least half a dozen new structures, representing a total outlay of close to $1,000,000, will be started in this city very shortly and will be ready for the beginning of the Fall season. The demand for amusement at popular prices is very great in certain sections, and these theatres being built are not small structures, but expensive playhouses, absolutely fireproof and seating from fifteen hundred to three thousand persons. The northeast corner of Allegheny and Kensington Avenues has just been purchased by Louis H. Cahan for a client, who will erect a theatre having a seating capacity of three thousand. This is the heart of Philadelphia's mill district and is really an ideal location for such an enterprise. When completed the outlay will be about $150,000. Hopkins, Milgram and Gardiner, owners of the Alhambra Theatre, and who are about to build another playhouse in South Philadelphia, have just sold to the West End Realty Company a property at Fifty-second and Market streets as the site for a large theatre, 128 by 150 feet, which will cost, together with the ground, $200,000. Builders are now estimating on plans by Architect Albert E. Westover for a theatre to be erected on South Broad Street by Hopkins, Milgram and Gardiner. It will seat 2,500 persons and cost $125,000. It is to be called the Broadway.

LUBIN PLAYERS ARE INSULTED.

A humorous situation occurred a few days ago to a troupe of the Lubin players. A picture, being made, called for a scene including a band of itinerant minstrels. In addition to the members of the stock company who had parts to play, four street singers and musicians were put on the job, the girls tossed the tambourine and to give realism and action to the scene, the flageolets and bag-pipes wheezed out a mountain refrain. A crowd quickly gathered, and housewives and girls appeared at the windows. The camera man, having finished his scene, the troupe moved towards the autobus to return to the plant when, much to their surprise, a shower of nickels and pennies struck them. A lady approached Julia Weber and offered her money, which was indignantly refused. The lady felt herself much insulted and, thinking that the coin offered was not large enough, took opportunity to remonstrate with the singers, who apologetically informed her that they were simply making a motion picture for the Lubin Film Company. As the troupe were driven away in the auto they looked back and enjoyed the sight of a score of kiddies scrambling for the pennies that had been cast at the players for their entertainment.

IMPS READY FOR BATTLE.

A baseball organization has been perfected at the Imp factory. Saturday, June 8, they played their first game against the Van Courtlandts. From the vim and vigor with which they played and defeated their opponents they feel they are to make a remarkable record. The Imp team is composed of: E. Roskam, manager; J. Brandt, acting manager; J. Cohn, R. F.; J. Deagan, P.; George Robinson, P.; L. Ahrens, C.; A. Lang, S. S.; J. Daly, F. B.; A. Heller, S. B.; S. Robins, T. B.; I. Stoiser, captain and L. F.; H. Deuteb, C. F. Utility players: E. Gaudio, M. Joseph, Ed Loring, H. Hoadley. The team is prepared to meet all baseball organizations who are identified with the moving picture manufacturing industry or allied interests.

SOLAX "FRA DIAVOLO."

July 12 the Solax Company will issue through the Film Supply Company a three-reel dramatization of Auber's opera, Fra Diavolo." Special music has been arranged to be used in connection with the presentation, and the producer is ready to supply the exhibitor with all kinds of advertising matter and lobby displays. The cast includes Billy Quirk as Fra Diavolo, George Paxton as Lord Allcash, Fanny Simpson as Lady Allcash, Darwin Karr as Lorenzo, and Blanch Cornwall as Zulima. The production has been put on with an infinite deal of care, and is a most creditable performance in every respect, Madame Blache directing.

LARGER QUARTERS.

The General Film Publicity and Sales Company are now in larger quarters on the eleventh floor of the building 145 West Forty-fifth Street, formerly occupied by the Actors' Society of America.

The Nat C. Goodwin Oliver Twist films are reported from all over the country to be showing to capacity business and to be eminently successful. During this coming week the pictures are in Cincinnati, Philadelphia, Syracuse, Portland, Ore.; Los Angeles, Cal.; Seattle, Wash.; Dallas, Texas, and in Canada. One week from this date, it is claimed, they will be shown in London, Paris, Rome, and Turin, Italy.

Pictures of the five-hundred-mile race at the Indianapolis Speedway Memorial Day attracted much attention at the Colonial, Indianapolis, Ind. They are controlled exclusively by a local firm, the Indianapolis Calcium Light Film Exchange Co. More than two thousand feet of film is shown.

Reviews of Licensed Films

Yellow Bird (Vitagraph, June 12).—Acted around scenes which blend remarkably well with the spirit of the story, and which lend much to the atmosphere of the film as a whole, this strongly dramatic Indian tale proves a poetical little romance teaching much truth and displaying a deal of humanity throughout the course of its action. The cast is a well-balanced one, and includes Helen Gardner as the deceived Indian maid, Edith Storey as the white maid stolen years before, Teft Johnson as the settler, and W. V. Ranous as the chief, who avenged the Indian maid's wrong by stealing the white man's child. One gathers from the way the story is told that the Indian maid is his squaw, which somewhat detracts from the story and the character of the maid, and is presumedly not the producer's intention. The hunter, although possessed of a wife and baby, continually made love to an Indian maid he was in the habit of meeting in the forest. At last he grew tired of his love, and told her that he had a wife and child. When she learned this she told a member of her tribe, who went to avenge her. He did so by stealing the white man's child. Twenty years afterward the child was still a member of the tribe, and believed herself to be an Indian. Strange to say, her foster parents had not aged to any great degree. Her real father, however, showed some effects of time, and at length discovered his daughter with her lover, capably played by James Morrison. The father recognized her by her birthmark and her golden hair. As she was of age the law declared that she should choose for herself, and she chose the people who had fostered her and whom she loved, a retribution throughout to the early sin of the man. C.

Any Ol' Clothes? (Pathe, June 12).—The situations and complications of this farce are rather ingenious and funny, and on this very account afford a certain amusement, which, however, might have been greatly heightened had the acting been less forced and less funny on purpose, at times rather covering the situation itself. The drunken gentleman and the cook were the principal offenders in this direction, and also rather lacking in taste at various points of the action. When the cook reads a certain advertisement of millinery at a bargain, she sells a suit of clothes belonging to the master of the house to an old clothes dealer. The next day his wife is attracted by the advertisement and, when he looks for the money, he remembers that it is in the suit, which the cook has sold the old clothes man. Confronted with her new hat the cook confesses, and a new cook is hired. Meanwhile the clothes are bought from the old clothes dealer, and the money found inside by the purchaser, though it strikes one as rather peculiar that the clothes dealer should not have looked in the pockets before he sold them. He does not, however, and the gentleman, who buys the clothes ne[ed] to go on a spree with his friends on the proceeds. He leaves his comrades in such a state that he is not fully aware of what he is doing, and found by a policeman, then his name and address ascertained from the tailor's label inside the coat, he is taken to the home of the real owner of the clothes. He is admitted by the new cook, who with the policeman puts him to bed. Naturally both husband and wife become suspicious of each other, when they see what she imagines is her husband lying drunk in bed, while the husband believes his wife is unfaithful. The affair is straightened out, and the cook and the drunken gentleman are cast forth. C.

Pathe's Weekly, No. 24, 1912 (Pathe, June 10).—This issue maintains the usual standard of excellence, which is characteristic of this weekly, and the subjects include, the reunion of the Benevolent and Protective Order of Elks held at Anderson, Ind.; the trials for candidates for entry at the coming Olympic games at Frohnau, Germany; the field mass at the Brooklyn Navy Yard; Seaside, a Summer resort near Portland, Ore., is destroyed by fire; under the direction of the Aero Club of France twenty balloons start in a race at St. Cloud, France; at Rehoboth, Del., men search for Captain Kidd's treasure by blasting; ten thousand soldiers march in honor of those who fought in the War of the Rebellion; the U. S. Grant Post of the G. A. R. hold ceremonies at the tomb of their former general at Plainfield, N. J.; ex-President Roosevelt makes the town sit up and take notice; the Sultan of Turkey is seen at Constantinople on his way to open parliament, and last of all the latest fashions in hair dressing and millinery from Paris is shown in colors. C.

Lulu's Doctor (Vitagraph, June 10).—This is a pleasant story of the doings of one small girl in bringing together two lovers who had quarreled and parted, and, although the plot is weak in spots the film has the saving grace of being fairly well acted, for the most part, with the larger share of the honors in this line belonging to Lulu, a part that is taken with much cleverness by Helen Costello. Maurice Costello as the doctor, Clara Kimball Young as Madge Marion, and Van Dyke Brooke as Ben March, Madge's brother-in-law, complete the cast. Lewis, a rising young doctor, engaged to Madge, breaks the engagement in a fit of anger because Madge desires to put off the marriage on account of her sister's death in the West, and Madge decides to go West to care for her sister's child. Later they return East, and Lulu, the little girl, having been left in the house alone, discovers that one of her doll's limbs is broken. She starts forth in search of medical attendance, and by chance enters the office of Lewis, who attends to the broken doll. They are discovered by Madge, who had been directed there by a policeman, who had seen the child enter. The expected reconciliation follows, and except for the weak parts of the plot mentioned before, such as the introduction of Madge's brother-in-law, with nothing to explain his identity and the two abrupt breaking off of the engagement, the film is an entertaining one. M.

Pandora's Box (Vitagraph, June 11).—It would be hard to conceive of a more amusing or finely drawn character farce than this exceptional humorous concention of boarding house life, for it is filled with much wit and situation thoroughly characteristic of such a place and of the people, who are sometimes found there. The cast includes John Bunny, Flora Finch, Kate Price, and William Shay, while Lillian Walker disguises her charms and makes a fine character out of her role of the curious slavey of the boarding house. Mr. Bunny and Miss Finch are in love, but Mr. Shay is also somewhat enamored of Miss Fitch. This state of affairs is not looked upon with keen favor by the landlady, who also seems to admire both gentlemen. Miss Finch sends her admirer a pair of slippers but the slavey's curiosity overcomes her, and she opens the box. Her curiosity satisfied she places it before the wrong door, and the gift comes to Mr. Shay, much to Mr. Bunny's disappointment. He has sent Miss Finch a box of perfume, which has also been waylaid by the curious maid, and placed before the landlady's door. Her pride in the possession of her gift is not altogether agreeable to Miss Finch, and there is a great coldness between Mr. Bunny and his fair adorer. Later Mr. Bunny discovers the maid opening a letter over a kettle in the kitchen, and thus learns the truth of the matter. He proceeds to cure her by filling a box with mice, and telling her the contents must be kept a secret. Naturally, the maid opens them, and the shock sends her away. She cannot resist a last peek back into the house, where Miss Finch and Mr. Bunny are becoming friends again. But Mr. Bunny hastens her flight by exposing a mouse to her curious gaze. It is a decidedly bright little farce of unique conception, and is full of wholesome laughter. C.

The Angel and the Stranded Troupe (Edison, June 12).—This film depends upon its incident and character drawing for its humor, and as such is a most delightful bit in revealing the humor of a stranded troupe of players, the things which are likely to occur, and the types of the players themselves, which are all distinctly individual. It is, however, a film which might be a trifle tiresome to a certain set of spectators, who are fond of more dramatic action, but it makes a delightfully suggestive little comedy tale fraught with much humor and life. C. Jay Williams is the director, and he has filled the film with much atmosphere and spirit. The roles which have the most distinctiveness are Marc McDermott as the tragedian, Edward O'Connor as the comedian, Charles Ogle as the angel, Edward Boulder as the hotel clerk, and Alice Washburn as the angel's wife. The total receipts for the evening are shown to be about $4. When they arrive back at the hotel, the hotel keeper refuses to let them depart, unless they pay up. The next morning they are not permitted to enter the dining room, and are sent back to their rooms. The proprietor of the hotel is evidently not aware of the usual custom of holding the players' trunks and the scenery. The comedian sees a way out of the difficulty by borrowing the total purse of the troupe and taking a chance at cards with the proprietor. This he does, but loses. Late while the leading man, who for some reason has been permitted to leave the hotel, is out walking he meets a devoted admirer in the audience the night before. He is asked to dinner, and requests that he be permitted to bring a few friends. He brings the entire company, which is not altogether acceptable to the wife. Later, the man appears at the hotel, and finds the actors sleeping in the hotel office. He pays the proprietor, and gets them aboard a train. C.

The Price of Art (Selig, June 10).—There is a delicate sympathy displayed in the presentation of this romance of the sea in which the life of the girl artist touches the sailor's only to learn that the true artist to gain the desired reward must not cease to be human, or fail to realize a like quality in others. A prize is offered for the best marine study, and the artist, dissatisfied with her work, concludes to go to the seashore for a subject. Here she meets a romantic figure, which seems to be her ideal of the picture she would paint, and she engages him as a model. His sweetheart is a blind girl, and gradually the young sailor is drawn away from her to the woman who is painting his portrait. She takes him back to her studio in the city, and there continues the work on the picture. When he makes advances she repulses him and offers him money. When the truth dawns upon him, he cuts the picture in many places with his knife, and goes back to his blind sweetheart who is waiting for him by the sea. While the acting is at no place very deep, it is always sincere and creates an atmosphere of truth. C.

The Mis-Sent Letter (Essanay, June 11).—Although the complications of this merry farce are a bit many for such a short reel, the producer has succeeded in giving a very lively entertainment, which is surprisingly clear, when one considers what has been attempted. A confusion is apt to arise, however, where the husband writes the two letters. The spectator is not conscious until later as to just what the mistake is, and consequently much of the humor of the situation is lost. It might have benefited the story at this point had the letter to the other man been shown, though the film is rather full of letters as it is. It is, however, acted and presented with much spirit, and can lay many claims to originality and wit. John Steppling plays the role of the Jewish uncle. Lily Branscomb is the wife, and Beverly Bayne is the actress niece. The uncle has just married, and, on receiving a letter from his actress niece asking for a loan of money and inclosing her photograph, he desires to keep the affair a secret from his wife, since that lady is much opposed to actresses. His wife finds parts of the letter, which he has torn in a quarrel with her, and pastes that portion of it together where the niece asks for $100. At the office the husband writes his niece, but the letter becomes confused with another he is writing to a certain business firm, declaring that he cannot meet his bill that month. The check and the actress's photograph he places in the letter by mistake. On discovering his mistake he hastens to the firm, but is told that unless he meets his obligation the check and photograph will be mailed to his wife. Meanwhile his wife having discovered what she believes to be his affair with an actress, is out hunting him up, and finds her way to the theatre, where she sees the niece, and there is an undignified meeting. Later it is amicably settled by a visit of the niece to the house. C.

A Soldier's Heart (Cines, June 11).—The incident upon which this story is founded is credited with being an actual happening during the Italo-Turkish War. It makes a simple, straightforward, appealing little story, but the film primarily exists for the scenes of war, which appear in the action and is interesting on that account. The story is that of a young soldier, who rescues a young Turkish child during a raid. He takes it to camp, where it be-

VITAGRAPH.

5 a Week---"LIFE PORTRAYALS"---5 a Week

HER BROTHER.

Use Vitagraph Beautifully Colored Posters. Made Especially for Film Subject. Order from your Exchange, or direct from us.

"THE NIPPER'S LULLABY" Monday, June 17

A new found joy. "It's a boy, a regular little nipper." The young father is very happy. Hard times come, he forgets his good wife and baby. Becomes dissipated and falls overboard. He is picked up by a tramp steamer, and carried far away. He repents his folly, and works his way home to make amends for the past. The home rings once more with the lullaby as he and his wife sing the "little nipper" to sleep.

"HER DIARY" Tuesday, June 18

Like an open book. An old lady who has passed through all sorts of sacrifices, finds consolation in reading her diary. Each entry appears before her in a vision. Her beloved son, who was falsely imprisoned, returns to her to cheer her few remaining years.

"CHASED BY BLOODHOUNDS" } SPLIT REEL
"THE SANTA MONICA AUTO RACES" }
Wednesday, June 19

Goes with a rush and keeps on going all the way through. Bunny gives a thief a pair of shoes. Bloodhounds are put on his track. The dogs scent Bunny's footprints, and go after our fat friend. He gets away, but dreams that the brutes are still after him. Something doing, and a big laugh to it. On the same reel the Santa Monica Auto Races will show how they play the racing game in California.

"HER BROTHER" Friday, June 21

Western life and freedom takes a young fellow that way. He becomes reckless. A year later his sister's fiance goes West. He locates on a ranch where her brother works, but does not know him. The brother robs his intended brother-in-law, and is arrested. When he learns the name of the man who robbed him, he says "it's all a mistake." The brother is released, reforms, and becomes a good man.

"THE GAMBLERS" Saturday, June 22

It's a great game and a big stake. A cunning adventuress tries to win a young man's heart from a young, inexperienced girl. The latter wins, and the young man becomes her partner for life.

NEXT WEEK	NEXT WEEK
"THE EXTENSION TABLE"—Inviting and hospitable.	Monday, June 24
"NEVER AGAIN" } "THE CARPATHIA" } Two on One.	Tuesday, June 25
"WHEN ROSES WITHER"—This takes the place.	Wednesday, June 26
"PSUEDO SULTAN"—Makes a good one.	Friday, June 28
"AT THE END OF THE TRAIL"—Catches on.	Saturday, June 29

"THE FRENCH SPY," in Three Reels, Released Through the General Film Company, Monday, June 17

comes much attached to him, but he is at length obliged to surrender it to the nurses by order of the colonel of the army. Naturally the interpretation is strictly Italian, as it should be. C.

Messina as It Is To-day (Cines, June 11).—The producer has succeeded in making some very artistically tinted views of the ruins of this famous city. There are scenes of clearing away the ruins and the opening of the first railroad. C.

The Old Stage Coach (Seligz June 11).—This makes a romantically interesting tale of the life of an old-time stage driver. It is, however, rather slow going, and very much a series of illustrated episodes, though it has undeniable claims to entertaining powers. On the first run of the stage the young driver makes a record run, and is rewarded by the owner with a new whip. Later his sweetheart is taken ill, and he takes her to the station in his coach on her way to a warmer climate. She dies, and meanwhile when a railroad is put through that vicinity he leaves for other lands. He is next seen, an old man, who is much beloved by children. He visits a Wild West show, and there sees the old coach he used to drive as a boy. The proprietor of the show receives a telegram to the effect that his wife is dying and in order to make connections he must gain a certain junction in short order. The old stage driver takes the reins, and makes the journey in time. It is his last trip, however, for at the end he expires. C.

Trap of Death (C. G. P. C., June 11).—This is an artistic film in colors to which the backgrounds of ancient castles lend much enchantment, together with the fine suggestion displayed in the setting and costuming of this old mediæval tragedy. The acting is on a high plane, but of the stilted operatic type, termed heroic. Yet one is inclinded to wonder if humanity is not quite the same whatever the period. The story is a peculiar one, as from the way it is told, one gathers the impression that the girl's own mother becomes jealous of her own daughter, as a title indicates that the duke, who is apparently her husband gives his daughter in marriage to a certain knight, who has returned after a successful tournament. The duchess is also in love with this young knight, and is aroused to a jealous heat at the bethrothal feast. She seeks vengeance on the girl, who also seems to act as her maid, by having her cast into a dungeon, the floor of which opens into a well of water below. At the moment she is engaged with her accomplice in sending the girl to the dungeon the lover begins a serenade without. She assumes the girl's place, though it rather stretches one's credulence that the lover should be deceived into believing her to be his betrothed for the length of time indicated. At length her disguise is discovered, and he follows her to the dungeon, where she goes to gloat over her prisoner. The knight finds her here, and saves the girl from her doom, while the duchess is sent to her death in the depth of water below. C.

Fire and Straw (Lubin, June 12).—The story in this film depicts the efforts of a minister's daughter, who has taken up settlement work, to reform a denizen of the underworld. In the discharge of her duties she enters a drinking place on the East Side to distribute tracts, and Jack, one of the inmates of the saloon, becomes attracted by the girl's pleasing personality, while she, in turn, becomes interested in the criminal. Jack decides to reform, so he calls at the social settlement office, and promises Rose that he will leave the old life behind and be a better man. But a few days later in the same saloon Rose sees him drinking with the same companions and overhears his plan to rob a bank. She confides in her father, and together they warn the banker of the scheme, without, however, allowing him to tell the police on account of Rose's interest in the wrongdoer. So Rose hits upon the happy idea of having the banker conceal her in the vault, robed in white, a scheme that is calculated to frighten the burglars away. The plan works, for when Jack and his pal get the door of the vault open their fear at sight of the white-robed figure causes a hasty flight. Jack now decides to reform in earnest, and this time keeps his word after Rose's recommendation had secured a position for him. The plot is a fairly good one, but it is not likely that a banker would trust any one except his most trusted employees inside of his vault. M.

Katchem Kate (Biograph, June 13).—This comedy picture tells of the weariness of a laundry girl and her subsequent resolve, after seeing an "ad" in a paper, to become a female detective. After obtaining simple instruction, revolver and a disguise at a school for sleuths, Kate starts out in search of criminals, and is immediately fortunate in gaining admittance to the conclave of a gang of bomb-throwers, one of whom is selected to set out with the missile of destruction. Kate goes back to the school to apply for expert advice from the master, and he accompanies the girl in her search for the man with the bomb. He trails the first suspect that he sees, and then tells the police, who break in to discover, not a bomb, but a round piece of cheese. Meanwhile, Kate trails the real bomb-thrower and spoils his scheme, capturing him, and proving herself more of a genius than the man who taught her. The story is brought out with many funny details. M.

Neighbors (Biograph, June 13).—Comedy is the scheme of this picture, which seems to prove that neighbors are not any more peaceful in foreign countries than they are in this. These particular neighbors consist of one large woman, who has a small husband and another large man who has a small wife. The two women decide to go bicycling on the same evening, but not in each other's company, and the inevitable result is that they make a wheeling duel of it, with the little woman drawing first blood by colliding with the larger and knocking her off the bicycle. The big woman gets revenge by taking the other's wheel away from her, whereat the latter reports to her husband, and together they call on their neighbors and demand satisfaction. The men arrange a duel, but when the time arrives the little man becomes terrified at the ferocious practise thrusts of his opponent and runs away when nobody is looking, but when his absence is noticed the whole crowd starts after him. The two principals in the duel are soon far ahead of the others, who finally discover them seated at a table having a drink together. The various characters are quite smooth in their acting of the parts assigned to them. M.

An Indian's Gratitude (Lubin, June 13).—The old, old story of two men and a girl forms the background of this film, setting forth the heavy villain plot of the disappointed one to bring disgrace, discharge and failure to the other. The scene takes place in a Western town, where the rivals are employed in the same office, and the girl is the daughter of the owner. The first move on the part of the loser is to steal some money, which he afterward loses at the gaming table, and then to so fix the book of his successful rival that it will appear that the latter was the thief. But the following day he makes the mistake of breaking the pottery wares of an Indian merchant, while the hero later comes along and pays the man for his losses, an act which the Indian does not forget. Later still, the owner sends his cashier to the bank for money, but the cashier is waylaid by the thief, knocked unconscious, and robbed. The thief then proceeds to hide the bill book with the money, an act which the Indian witnesses, and when the thief departs the Indian rescues the bill book. When the cashier recovers consciousness and returns to the office his story is not believed, especially in the light of the further disclosures of the thief, who calls attention to the "fixed" book. The sheriff is about to arrest the hero when the girl and the Indian appear with the money, and, after the Indian has told his story, the sheriff puts the thief under arrest. The picture is cleverly acted. M.

Ten Days with a Fleet of United States Battleships (Edison, June 11).—An interesting film is here shown that will surely hold the attention of any one desiring to know how the "jackies" of our navy spend their time on shipboard. The routine of their daily life is pictured clearly and faithfully, showing them in various maneuvers and duties on board the men-of-war, The *Nebraska*, the *Minnesota*, the *Virginia*, the mail boat *Yankton*, and others are shown, as well as such interesting details as the hand semaphore in use, hoisting of signals, raising the flag, and other things. One scene shows the sailors transferring mail from the *Yankton* to another ship, the hoisting of the sailors and the mail on board the battleship being an especially interesting detail. The sailors are also seen lowering lifeboats, scrubbing out clothes, in physical drill, inspection of arms, and manual of arms. The official visit of Rear-Admiral Winslow is shown, and the film ends with a scene showing Captain Wood addressing the men and officers in general quarters, in which latter picture a fairly good idea can be had of the immense size of the guns of Uncle Sam's navy. M.

The Honeybugs' First Quarrel (Essanay, June 13).—A rather slender idea gives the excuse for this film, which concerns the troubles of a young married couple, the better half, or male portion, of the team objecting to his wife wearing false curls. He leaves the dinner table in a temper, and his wife, brooding over her troubles, decides to go back to her father, so she leaves a note for Jack, saying that she is going to a man who loves her, and a much handsomer one, too. The maid sends the note to the office, and Jack, to prevent what he thinks is an elopement, telegraphs the station agent to hold the train and look for an eloping girl with false curls and weighing 120 pounds. The agent does so, and weighs every girl who comes along, but it so happens that there is an eloping couple, the girl weighs 120 pounds and looks like Jack's wife. Jack himself is fooled at a distance, and rushes up to thrash the eloping man, and half succeeds in doing it. Just then Jack's father-in-law arrives on the scene, and satisfactory explanations are made all around. The piece is not especially well acted. M.

The Vision Beautiful (Seligz, June 13).—Whoever has read Longfellow's poem, "The Legend Beautiful," will appreciate this picture version of one of the New England poet's best works, for the pictures are good, the acting is very acceptable, and the idea itself is one of poetry and beauty. Readers of Longfellow will remember well the story, and surely will not object to having it told once more. The first picture shows the beggars of the town at the convent gate waiting for the monks to give them their "daily dole of food," and one of the monks is stern and seems to give not out of the fullness of his heart. Then follows the file of peasants carrying heavy loads of wood, and urged along a toilsome road by the lash of a burly ruffian. One young girl falls fainting by the way, but the man only beats her and then returns along the way to get a heavier stick. She runs terrified into the monastery yard, where the stern monk conceals her behind his gown, and when her tormentor comes in search of her he points off in another direction. The girl makes her escape, and the monk, suddenly overcome by a memory of his sins of indecision, prays in deep contrition to Christ. "And he saw the blessed vision," as Longfellow put it, the figure of Jesus in the monastery bidding him to go forth and do his duty. So the monk, accompanied by another, goes again to the beggars at the gate, but this time he gives cheerfully, and when he returns to the monastery Christ is still there. Some of the characters are difficult ones, but the film is done quite smoothly. M.

The Gun Smugglers (Kalem, June 12).—There are many strong, dramatic possibilities in this film, because the main situation is a particularly acute one, but the producer has rather lost out on the dramatic end at least by not giving the story proper dramatic treatment either in development or acting. The film, however, has its exciting moments in the struggle between the Mexican troops and the smugglers, and the producer has selected some very fine background in which to tell his story. The father, unknown to his son, is a gun smuggler. The son is in love with the colonel's daughter, who, when he receives notice of the work of the smugglers, sets out to capture them. In the ensuing fight the young man's father is killed. At the prison he is informed by his father's accomplices that the colonel has killed his father. He determines upon revenge. One of the smugglers who has escaped is determined upon a like revenge. The young man appears before the colonel before the other is overcome, and dissuaded from his purpose. After he leaves the smuggler arrives, and kills the colonel. The young man is blamed for the crime, though it is not altogether clear just how the evidence is placed upon him from the way the story is told. The wife of the murderer appears before the authorities and confesses the truth of her husband's crime, and thus frees the young man. C.

A Modern Portia (Lubin, June 8).—One finds this a rather old-fashion picture story, which is more in the form of a novel than a concise motion picture, and, while the film contains interest it cannot be considered a thoroughly convincing or remarkably novel or entertaining tale. It has been acted and put on with much care and art, however, and the fault seems to lie primarily with the story itself, which in the first place covers too great a period of time to be thoroughly successful. Richard Morris plays the role of the Englishman, who loses his memory, Eleanor Middleton is his wife, May Buckley the daughter in maturity, and Harry Meyers the physician. While out riding in his automobile, he was waylaid by thugs. As the period indicated was twenty years or more ago, and the automobile a modern one, it is perhaps a marvel that the gentleman could possess one at this period in the world's history. He did, however, in the picture, and the thugs after knocking him senseless changed clothes with him and his chauffeur, who was killed. The shock resulted in a loss of memory to the man. Five years later his wife went to America. Twenty years later he appeared in America as a dock hand, and a fight arose between him and another hand. He was arrested for assault, and his daughter, who was now practising law, but who did not know his identity, took pity on him and presented his case to the jury. It was rather an elaborate trial for so simple a case. The young physician, who was in love with her, proved that the man assaulted was only shamming and the father was freed. His wife recognized him, but his memory was not restored, until the assaulted man in seeking revenge broke into the house and shot at him, when the shock restored his memory. It is a very mechanical tale, the machinery of which creaks for oil. C.

Percy's First Camera (Eclipse, June 12).—This is an old-fashion slapstick farce, and the enjoyment of the spectator will depend largely upon his taste and mentality. Percy is a college boy returning home with the laurel wreath of fame. His parents reward his industry at the academy by presenting him with a camera, which he at once proceeds to put into active use. He demolishes things at large, has the hose turned upon him, and is seen at last in the developing room, but the result of his industry is never seen, as the cigarette which he carelessly throws away catches fire with the chemicals. The side of the room collapses on Percy, but he is extricated upon the arrival of the fire department. C.

Through the Saskatchewan (Eclipse, June 12).—The spectator is carried through the interesting scenery of that part of Canada by rail, and the film presents some very entertaining views.

Making Silk Hats (Eclipse, June 12).—Just how men's silk hats are made is presented on this film proves a most interesting process as well as an entertaining subject, for there is a great deal more to it than one would suppose.

Pepita's Escapades (C. G. P. C., June 14).—One cannot credit this burlesque with much good taste. In fact, it borders on the vulgar. A man in woman's clothes makes a caricature of a music hall dancer. She eats up generally at the hall, has two rivals, one of whom serenades her with a phonograph, and climbs a rose ladder, which she lets down from her chamber. He is followed up by the rival, who proceeds to fight a duel with him. He is apparently slain and cast into a trunk, but comes forth alive to fight another duel at an appointed place. The two are blindfolded, and Pepita rushes in to receive the shot, which she receives in lower extremities. C.

Catching Crocodiles on the River Kiang (C. G. P. C., June 14).—This film in colors gives a highly entertaining and complete series of views showing the means which the natives of this region adopt in catching crocodiles. A sort of float is baited with a bird and a long rope made of bamboo attached. The crocodile swallowing the bait is thus traced by this rope and brought to the surface from the bed of the river. C.

The Light That Failed (Vitagraph, June 14).—The film is of more than usual excellence, with lighting effects in some of the scenes that are of very high quality. The story concerns the disastrous results that came about through the efforts of the wife of an electric light magnate to get her husband to buy her an expensive mansion, even if he had to cut down the wages of his help. He finally consented to do this, and called his foreman in to warn him of the cut. While the foreman is talking with him a messenger comes to warn the foreman that his little girl has just been seriously injured on account of the carelessness of some linemen, and the doctor later informs him that she must go to the hospital in order to have the operation of trepanning the skull performed. Next day the notices of the cut are posted and the workmen make a sort of weak protest to the owner, but it does them no good and they decide to strike.

SUNDAY—TUESDAY—FRIDAY

THE THANHOUSER THREE-A-WEEK

THE SECOND ISSUE OF THE *NEW SUNDAY* RELEASE

"DOGGIE'S DEBUT"

SUNDAY, JUNE 30

HEART INTEREST SPECIAL

"OUT OF THE DARK"

TUESDAY, JULY 2

RURAL COMEDY DRAMA

"MA AND DAD"

FRIDAY, JULY 5

THE WEEK AFTER

Sun., July 7—"PORTRAIT OF THE LADY ANN"
Tues., July 9—"PA'S MEDICINE & HAZERS HAZED"
Fri., July 12—"NURSIE AND THE NIGHT"

THE NEXT TWO-REEL FEATURE

"MERCHANT OF VENICE"—Tues., July 30

COMING TWO-REELERS

"PUT YOURSELF IN HIS PLACE," by Charles Reade
"UNDER TWO FLAGS" "LUCILLE"

For Exhibitors ONLY

Thanhouser Co.,
New Rochelle, N. Y.
Send me FREE Lobby Decorations for your June features.
I am I am not getting "The Thanhouser News"
Name.....
Address.....
Exchange.....

THANHOUSER COMPANY
NEW ROCHELLE, N. Y.
Film Supply Company, Agents for U. S. and Canada.

3 WEEKLY NESTOR RELEASES 3 WEEKLY

Monday, June 17, 1912
THE BANDIT OF TROPICO
A Scintillating Drama

Wednesday, June 19
THE LAND OF MIGHT
A Potential Western.

Friday, June 21
BENEATH WESTERN SKIES
A Captivating Foto-Drama.

NESTOR

1st Get The Three Thorough Thrillers On the Left Then Order This Triumphant Triumvirate!

June 24—The Dawn of Netta
June 26—Reaping the Whirlwind
June 28—Young Wild West Leading a Raid

DAVID HORSLEY - - - - BAYONNE, N. J.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY
Treasure Island
The Passion Flower
The Prisoner of War
NEXT—The Girl at the Key—June 22

ASHLEY MILLER
Their Hero
The Shadow on the Blind
A Man and the Making
NEXT—Master and Pupil—June 28

C. JAY WILLIAMS
The Artig and the Brain Specialist
Very Much Engaged
The Angel and the Stranded Troupe
NEXT—How Father Accomplished His Work—June 15

The foreman unfolds to the strikers a plan to cut all the electric wires, and it is at this point that some beautiful lighting effects are shown. It so happens that during the time the strikers are going about their work of cutting the wires the doctors are performing the operation upon the child's skull. At the critical moment in the operation the wires are severed and all lights in the town go out. The doctors hasten to light the gas, but by the time they are ready to continue the operation the child is dead. Perhaps the hospital scene could have been made a little more realistic. M.

The Passing Shadow (Essanay, June 14).—The gratitude of a tramp, gratitude of such a big quality that it made him forget his own wrongs, is set forth in this picture, and the tramp, at least, in the latter stages of the picture makes a rather appealing figure of manly qualities well set forth, which one hardly expects to find in the garden variety of tramp. The tramp is caught taking a drink of water from a pump on a farm, and is soundly thrashed for it by the farmer and his two sons. Leaving the premises he swears to get even. On the way he meets a little girl going toward the farm, and she gives him some food from a basket. The tramp sees an item in a newspaper, asking him to call on a firm of New York lawyers, which he does, and finds that his father, instead of cutting him off when he died, has left him $50,000. Then he sees a way to get revenged, so he takes over the mortgage on the farm and threatens to foreclose if the money is not forthcoming at noon. At about this time the doctor has told the farmer and his wife that there is no hope for the child unless she goes to the city to be operated upon. While the farmer and his son are trying to raise the money, which they fail to do, the former tramp roams around the house and finds the little girl who has once befriended him. He gets the story about the proposed operation from her, asks how much it will cost, and then talks fairy stories with her, the child having told him that she believes in fairies. Soon he takes the fairy story book, steps from the room, pins some money inside of it, and then goes back and lays it in the lap of the sleeping child. At the same time he leaves the mortgage on the table, and departs from the house. The little girl and the tramp take their parts well, but the rest of the cast is an ordinary one. M.

The Prisoner of War (Edison, June 14).—The last days of Napoleon on the Island of St. Helena are shown on this film with remarkable sympathy and truth in representing what history and tradition has handed down concerning this great emperor and general. One is made to feel very acutely the position in which he finds himself, and much credit is due Charles Sutton for his exceptional characterization of Napoleon. The scenes selected are thoroughly in accord with the spirit of the representation and result in some exceptionally artistic pictures. The scenes of his past glories, as he sits before the grate of the fire, are not so ambitious, as they represent famous old still pictures taken from the life history of Napoleon. He is brought to the island from France, where he begins his term of prison on the island. His famous quarrel with the governor-general is shown, and his later escape from the knards, whom he evades and returns to his prison chamber. Then comes the scenes of his death, in which he cries for France, the army, and Josephine. It makes in its entirety a most compelling representation, for which J. Searle Dawley, the director, is to be congratulated. C.

Niagara Falls (Pathe, June 15).—This picture shows the famous falls from every possible angle, and is especially good on account of the wonderful tinting effects of the mighty volume of water that hourly sweeps over the falls to the quieter waters below. The scenes include the deep rapids on the American side, the shallower, but broader rapids on the Canadian side, the whirlpool, and many other sights of absorbing interest. One view depicts the fascination that the waters of the gorge have for the tourist, another shows the sightseer as he is about to approach the magic spot on a trolley, and a third the marvelous mist beneath which many a tourist has gazed in wonderment at what the guide books call "The Maid of the Mist." The Horseshoe Falls in all their mighty power, are clearly seen in a picture that makes one thankful for this new wonder of modern times, the cinematograph. M.

Ghosts at Circle X Camp (Melies, June 15).—This comedy picture of the West deals with the somewhat wornout theme of the tenderfoot eventually getting the best of the bully of the ranch. The tenderfoot's name is Dalrymple, but he thinks he can punch cows in spite of it, so with a letter of recommendation from a friend of the owner's he gets a job. Immediately the bully pounces upon him as legitimate prey, especially so since the tenderfoot seems to get into the good graces of "the queen of the ranch," whom the bully considers as his private property. All the other cowpunchers take a liking to the newcomer, because he shows no resentment when he is initiated, but the continued persecutions of the bully make him long for revenge. He hears of a haunted house, so having hit upon a plan of getting square, the tenderfoot bets the bully that the latter does not dare to stay all night in the place, a bet which the bully is forced to cover. The other boys are let in on the scheme, and the tenderfoot rigs himself up with a sheet, after the others have filled the bully's gun with blank cartridges. The bully takes with him the negro cook at the point of a revolver, but at the first appearance of the ghost the negro runs, and the bully, seeing that his bullets have no effect on the shrouded figure, becomes mortally afraid and runs for his life, followed by the ghost and the rest of the cowboys. The most commendable thing about the film is its comedy idea. M.

In the Reign of Terror (Vitagraph, June 15).—A stirring picture of France in the days preceding and during the French Revolution is here given, with grim scenes showing the heartbroken prisoners of that period and the fiendish treatment they received at the hands of Robespierre and his rascally lieutenants. The story opens with the application of the peasant, Jean, to the Duke of Berac for an alleviation of the wretched conditions that obtained in that period of the calm before the storm, but the duke scorns the petition, and Jean reports his treatment to a revolutionary spy. The peasants then organize, carrying the homely weapons of the farm, and make an assault upon the Berac chateau, which results in the capture of the duke and the duchess, who are cast into prison, the duke being condemned to death by Robespierre. But Robespierre's lieutenant, Vermonde, offers to save the duke if the duchess will give herself up to him, and the duchess decides to sacrifice herself for the sake of her husband. Vermonde writes the pardon, but the duke appears upon the scene and flings the pardon into Vermonde's face. Later Vermonde is slain by the girl whom he has cast off, and the film ends with a view of La Force prison, where the captives are pictured in attitudes of dejection "while peace and liberty lie bleeding." There is no attempt at any clearly defined plot, but the picture is effective in showing the conditions of those troublous times. M.

Kitty's Holdup (Edison, June 15).—This little comedy picture is used to unfold the adventurous spirit of a young girl and what it led her to. Kitty's two sisters are going to a dance, and ask her to go with them, but Kitty sees a chance for some fun and feigns illness. When her sisters have departed she dons her brother's clothes and attends the dance, the disguise being so successful that even her sisters do not suspect that she is there. On the way home Kitty conceives the idea of giving her sisters a scare, so by means of a ladder she enters their room and holds them up with a comb, demanding their valuables. A policeman sees Kitty climb the ladder and follows her, catching her in the room just as her sisters have handed over some of their trinkets. Then Kitty has her troubles, for she finds it very hard to convince the officer and her sisters as to her real identity. The story of the picture is a very slight one and very little acting is required, but the film is of passing interest. M.

How Father Accomplished His Work (Edison, June 15).—Father has some office work to do at home, but his wife's parrot drives him from one room, his daughter's dog from another, his son's physical culture noise from a third, and the ragtime music of his two little girls from a fourth. The picture is quite laughable, and the director is C. Jay Williams. Father finally has to wait until every one is in bed, and he then throws the dog out of the room and starts once more. But a hungry man breaks into the house and steals some bread, and father, after capturing the burglar at the point of the revolver, has a brilliant idea. He gives the burglar the parrot, the dog, and the mandolins, fires a shot in the air, and then hands the revolver to the burglar, so that when the family hurry downstairs they find the burglar covering father and escaping with the loot. The comedy is well put on. M.

The Girl Strikers (Kalem, June 14).—A dramatic picture setting forth some of the trials of the girl workers in a cotton mill is here given, with a clever though rather farfetched bit of heart interest at the end, showing how the girls finally won out, through no efforts of their own, as far as organization goes. Kotton, Sr., the owner of the mill, goes on a vacation, leaving his son in charge of the work. One of the girls complains to the young man in regard to the persecutions of the foreman and the young man takes the part of the girls, incurring thus the foreman's enmity. The girls then decide to demand more wages and fewer hours, and the young man, seeing the justice of their demands, grants them, incidentally falling in love with the girlish leader of the strikers. Kotton, Sr., is furious on his return, orders the girls back on the old schedule and sends his son from his employ. The girls strike and in the midst of it the young man helps them out with food, but finally they return to work, all but their young leader, whom the owner's son marries, after soundly thrashing the foreman for insulting her. A year later the owner wants to see his grandchild and commands the young couple to bring the baby, which they do, but before letting the old man hold the child in his arms his son makes him promise the girls twice the wages they are receiving, and the old man submits. The producer would have shown more knowledge of the workings of a cotton mill if he had not pictured the foreman smoking a cigarette while leaning over a table full of raw cotton. M.

Western Hearts (Essanay, June 15).—The story of a lame girl's devotion to and sacrifice for the man she loves is set forth here, together with a few incidents that prove that all Western hearts are not honest. The crippled girl needs $100 to defray the expenses of an operation, and while she is saving the fruits of her labor to this end, her sister, frivolous and fickle, becomes engaged to Sam Hardy, the man the crippled girl loves. Hardy's rival also sees the scene of the betrothal, and secretly informs the sheriff of the location of Hardy's still. When Hardy's fiancee learns of his danger of going to jail, she tells him she will not wait for him. It is decided that Hardy must either pay a fine of $100 or go to jail, and it is then that the lame girl shows her character by going to the authorities and paying his fine. Hardy then awakens to the fact that he has always been in love with her and tells her so, at the same time that Hardy's rival is becoming engaged to the sister who turned Hardy down. There is a little too much playing to the camera evident; but, on the whole, the picture is interesting, even though the plot is a hackneyed one. M.

LICENSED FILM RELEASES.

Monday, June 24, 1912.

	Feet.
(Bio.) A Dash Through the Clouds. Com	
(Bio.) The New Baby. Com.	
(Kalem) The Colonel's Escape. Dr.	1000
(Lubin) Over the Divide. Dr.	1000
(Pathe) Pathe's Weekly. No. 26. 1912. Top.	1000
(Pathe) A Nation's Peril (Special). Drama. two reels.	
(Seliz) The Adopted Son. Dr.	1000
(Vita.) The Extension Table. Dr.	1000

Tuesday, June 25, 1912.

(Edison) The Little Bride of Heaven. Dr.	1000
(Ess.) Billy and the Butler. Com-Dr.	1000
(C. G. P. C.) The Death of Saul. Biblical.	
(Cines) The Girl and the Mayor. Com.	971
(Seliz) Pansy. Com.-Dr.	1000
(Vita.) The Carpathia. Top.	
(Vita.) Never Again. Com.	

Wednesday, June 26, 1912.

(Edison) Pennsylvania State Police Troop "B." Top.	500
(Edison) The Wooden Indian. Com.	500
(Eclipse) The Music Hall Singer. Dr.	1000
(Kalem) Captured by Bedouins. Dr.	1000
(Lubin) The New Physician. Dr.	1000
(Pathe) True Love. Dr.	
(Vita.) When Roses Wither. Dr.	1000

Thursday, June 27, 1912.

(Bio.) The School Teacher and the Waif. Com.-Dr.	
(Ess.) A Guardian's Luck. Com.	1000
(Lubin) From Fireman to Engineer. Dr.	1000
(Melies) A Woman's Way. Dr.	1000
(Pathe) The Deer-Slayer's Retribution. Dr.	
(Seliz) His Father's Bugle. Dr.	
(Seliz) Elephant Butte Dam at Albuquerque. Ed.	

Friday, June 28, 1912.

(Edison) Master and Pupil. Dr.	1000
(Ess.) Springing a Surprise. Com.	1000
(Kalem) The Penalty of Intemperance. Dr.	1000
(Lubin) Bridget's Explanation. Com.	
(Lubin) The Tramp Elephant. Com.	
(Seliz) Murray, the Masher. Com.	1000
(C. G. P. C.) The Heat Wave. Com.	
(C. G. P. C.) The Frog. Scie.	
(Vita.) Pseudo Sultan. Com.	1000

THE HOUSE OF

SELIG

July 1st

The Lake of Dreams

A tragedy of shattered ambitions. The folly of dissipation and wasted opportunities is brought home in a strong, convincing, dramatic story of exceptional beauty. A picture with a moral.

About 1000 Ft

Book this to-day.

July 2nd

The Cat and the Canary

A quaint, pastoral comedy drama laid in old New England. The story is unusual and the action excellent. The entire story is carried by two players, aided by the almost human actions of a cat, canary, and two dogs.

About 1000 Ft.

Don't miss this one.

Coming Feature
MONTE CRISTO
Selig's Classic Masterpiece
KINGS OF THE FOREST
Selig's Wild Animal Masterpiece
Players' Photographs
New, copyright, de luxe, contact, negative photographs of all popular Selig players. Size 7 1-2 x 9 1-2. Price 15c or $1.50 per dozen

July 4th

The Last Dance

An appealing drama of the stage. One of the sweetest stories ever pictured is this romance of a dancing girl. Written by Miss Kathlyn Williams, the popular Selig leading woman. Miss Winifred Greenwood plays the part of the dancing girl and her acting is truly wonderful.

About 1000 feet.
An Excellent Independence Day Feature
Book This Sure.

July 8th

Baby Betty

A Story of the Civil War

A drama of the Old Virginia founded on history. The story of how a little girl stopped a battle. Excellently acted, and replete with the atmosphere of war, and its joys and heartaches.

About 1000 Ft.

THE SELIG POLYSCOPE CO.

20 East Randolph Street
CHICAGO, ILL.

SEND IN YOUR NAME.
SELIG BULLETINS
SENT FREE.

Saturday, June 29, 1912.

(Edison) The Father. Dr.	1000
(Ess.) Broncho Billy and the Indian Maid.	1000
(Cines) The Wandering Minstrel. Dr.	1004
(Lubin) What the Driver Saw. Com.	1000
(Pathe) The Squawman's Sweetheart. Dr.	
(Vita.) At the End of the Trail. Dr.	1000

UNIVERSAL COMPANY RELEASES.

Sunday, June 16, 1912.

	Feet.
(Rex) The Diamond Path. Dr.	
(Itala) (Title not reported.)	

Monday, June 17, 1912.

(Imp) Fanchon, the Cricket. Dr.	1000
(Nestor) The Bandit of Tropico. Dr.	

Tuesday, June 18, 1912.

(Eclair) The High Cost of Living. Dr.	
(Bison) His Punishment. Dr.	
(Gem) Hill Folks. Dr.	

Wednesday, June 19, 1912.

(Nestor) The Land of Might. Dr.	
(Powers) No Children Wanted. Com.-Dr.	

Thursday, June 20, 1912.

(Eclair) The Title Hunters. Com.	
(Imp) The Schemers. Dr.	
(Rex) The Power of Thought. Dr.	

Friday, June 21, 1912.

(Amb.) The Maniac. Dr.	
(Nestor) Beneath Western Skies. Dr.	
(Victor) (Title not reported.)	

Saturday, June 22, 1912.

(Bison) On the Warpath. Dr.	
(Imp) Printing Uncle Sam's Paper Money. Ind.	900
(Imp) Clowniand. Com.-Dr.	600

FILM SUPPLY RELEASES.

Sunday, June 16, 1912.

	Feet.
(Maj.) The Little Quakeress. Com.-Dr.	
(Than.) (Third release begins June 23.)	

Monday, June 17, 1912.

(Amer.) The Weaker Brother. Dr.	
(Amer.) A Fifty-Mile Auto Contest. Sport.	
(Comet) A Plucky Ranch Girl. Dr.	

Tuesday, June 18, 1912.

(Gau.) When the Leaves Fall. Dr.	
(Maj.) Hoop Skirts, My Dear. Com.	
(Maj.) The Bowery Pearl Fisheries. Com.	
(Than.) The Twins. Dr.	

Wednesday, June 19, 1912.

(Gau.) Gaumont Weekly. Top.	
(Rel.) One Man's Loves. Dr.	
(Solax) Four Friends. Dr.	

Thursday, June 20, 1912.

(Amer.) The Wordless Messages. Dr.	1000
(Gau.) Bells of Paradise (two reels). Dr.	
(Gau.) By the Zuyder Zee. Com.	

Friday, June 21, 1912.

(Lux) The Gambler. Dr.	948
(Solax) Indian Summer. Com.	
(Than.) Called Back (two reels). Dr.	

Saturday, June 22, 1912.

(Great N.) The Price of Secrecy. Dr.	
(Comet) The Tale of a Rubber Boot. Com.-Dr.	1000
(Rel.) The Forbidden Way. Dr.	
(Rel.) The Pelican. Edu.	

BISON AND IMP WESTERN COMPANIES.

LOS ANGELES, CAL. (*Special*).—A number of additions have been made to the Bison Stock company, located at Edendale, Cal. J. B. O'Brien has been engaged to play leads and characters in the "101 Bison" series, under the direction of Thomas Ince. Gretchen Leaderer has been engaged for leads and ingenues for the single Western reel subjects, which are being produced by Francis Ford. Leo D. Maloney, formerly with the Nestor Company, is also a new member of this company. Miss Ray Francis and Miss Bert Miller are other additions. Miss Miller has been engaged for characters in both stock companies.

Fred J. Balshofer, vice-president and general manager of the Bison Company, has returned to the Western studio of the company. In addition to his other work, he has been appointed Western general manager for the Nestor and Imp companies. The Bison studio at Edendale is already undergoing a process of regeneration and repairs to receive the Imp Company, who will move their studio from Brooklyn Heights over to the Bison studio. The building has been idle for some time during the absence of the company, who have been operating in the vicinity of Malibu Country, near Santa Monica. They will still continue to work in this territory. The new Bison offices are now located at 1712 Allesandro Street, Edendale.

Powers Picture Plays

TWO CHARMING CHILD STORIES FOR RELEASE WEDNESDAY, JUNE 26 **"The Helping Hand" and "Their First Day's Work"** STORIES OF HEART APPEAL — CHAPTERS FROM REAL LIFE—You'll recognize the types

COMING: The sensational two-reel subject, "TOYS OF DESTINY," a drama of love and sacrifice. Strength as well as length

Book our child stories. Revelations in moving pictures

UNIVERSAL FILM MANUFACTURING CO. • • • 1 Union Square, New York City

THEATRICAL JOTTINGS

Auction sales of seats for the Friars' Frolic at the Moulin Rouge next Sunday evening were held last week at the Gaiety Theatre. Expert amateur auctioneers got rid of many boxes and seats at imposing prices. Edward Abeles paid $100 for three gallery seats which he sent to William Randolph Hearst, requesting that they be given to a trio of deserving newsboys.

Supreme Court Justice McCall in this city signed on June 15 a decree divorcing Gertrude Vanderbilt Dalley from her husband, Robert Dalley.

Charlotte Lambert returns to Cohan and Harris's forces next season, having signed for Officer 666.

Guilio Minetti, musician, and Eleanor de Fremery were married at Oakland, Cal., on June 9.

The marriage of Harry Leon Wilson, dramatist, and Helen MacGowan Cooke, daughter of Mrs. Grace MacGowan Cooke, novelist, and niece of Alice MacGowan, another authoress, was announced last week in San Francisco.

Margaret Illington's Boston terrier "Peggy" underwent a surgical operation on June 9 at Lennie Crocker's Wonderland Kennels, near San Francisco. "Peggy's" ears were not fashioned according to blue-ribbon standards, and the operation was intended to overcome this defect. The ordeal was painless for "Peggy," but Miss Illington suffered acutely.

Mabel Norton, who sued Proprietor Willard Wilson, of the Hotel Remington, this city, for $25,000, alleging false arrest and imprisonment, was awarded a verdict of $5,000 on June 14.

Percey Haskell played Juliet to E. H. Sothern's Romeo during Julia Marlowe's illness in Toronto last week and scored a conspicuous success.

Phonograph records of singers at the Grand Opera, Paris, were sealed up in a strong box last week, not to be opened for a hundred years.

Maeterlinck is reported to be writing a sequel to The Blue Bird. It relates the further adventures of Tyltyl and Mytyl.

Josef Stransky, conductor of the New York Philharmonic Society, on June 24 will marry Marie Johanna Doxrud, daughter of the captain of the Red Star Liner *Lapland*. Although Miss Doxrud's home is in New York, they will be married in London.

Hughey Dougherty, the veteran minstrel, who was dangerously ill at the Jefferson Hospital, Philadelphia, is growing stronger, and his early recovery is expected.

Cecil Lean and Florence Holbrook will open in Mr. Lean's play, The Militare Girl, at the Ziegfeld Theatre, Chicago, on Aug. 5.

In aid of the Yiddish Writers' Club, David Pinsky's new drama, The Treasurer, was enacted by Rudolph Schildkraut, Clara Young, and club members at Kessler's Second Avenue Theatre, this city, on June 14 with pronounced success.

The Gilbert and Sullivan Opera company will revive Pinafore on June 27 and 28, and The Mikado on June 29, at the Casino, closing their run at that house.

The body of Paul Benjamin, who died in Liverpool recently, arrived in this city on June 15. Brief services were held at an undertaker's rooms before the remains were shipped to Milwaukee, the home of the deceased.

Considerable excitement was caused in Philadelphia musical circles last week by the resignation of Carl Pohlig as leader of the Philadelphia Orchestra and the appointment of Leopold Stokowski as his successor. Conductor Pohlig has directed the orchestra since the death of Fritz Scheel, and his contract had another year to run.

The William Penn Theatre, West Philadelphia, Pa., closed a successful season June 15 and will remain dark until August. Manager William W. Miller intends to spend the Summer fishing at Atlantic City, and his hard-working son, who did all the booking, Carl Wolf Miller, will now have an opportunity to attend more closely to his real estate business.

Josephine Drake played the part of Fanny Blaine at the matinee of Bought and Paid For on June 12, and was complimented on her work. There is a rumor that she will be under Brady management next year.

A cablegram of satisfaction with Gypsy Love was sent by George Edwardes last week to A. H. Woods, in which the London producer says: "I think I may say that the production of Gypsy Love at Daly's represents the biggest thing I have ever done in musical comedy. Gypsy Love will be the attraction at Daly's for the next six months." It is this London production that Woods desires to bring to America next year.

The graduating class of West Point cadets attended a performance of The Rose Maid on June 12. The interior of the theatre was appropriately decorated, and special verses were interpolated in numbers in honor of the future officers. A banquet of the cadets was held afterwards at the Hotel Astor, with principals of the operetta as guests of honor.

Henry Bergman is the first actor to sign a contract for The Daughter of Heaven. He had an Oriental role in The Typhoon last season. Mr. Bergman will appear as Well of Wisdom, adviser to the Tartar emperor.

At the home of Mr. and Mrs. Edwin Stevens, Mount Vernon, N. Y., Kathryn Marsh was married to Warren Amiel Rodgers on June 16. Mrs. Rodgers, as Kathryn Marshall, originated the part of Angie Tucker in The Fortune Hunter, and played it for three seasons with the Eastern company, while Mr. Rodgers was Roland with the Western company in the same play. Mr. and Mrs. Rodgers have left the stage and will live in Atlanta, where Mr. Rodgers has business interests.

The season at the Opera House, Fremont, Ohio, closed 12, 13, with local talent in Miss Bob White.

The tomb of Kitty Clive, the eighteenth century actress, at Twickenham, is to be preserved as a public monument by the town authorities. Kitty Clive spent her last days there, in a house presented to her by Horace Walpole.

Charles Frohman is putting on an all-star cast in his production of The Amazons at the Duke of York's Theatre in London. It includes Phyllis Neilson-Terry, Marie Lohr, Pauline Chase, Ellis Jeffreys, Weedon Grossmith, Dion Boucicault, and Godfrey Tearle.

Mark A. Luescher visited the Little Miss Fix-It company in Montreal recently before sending it to Boston for a run.

Hugo B. Koch will open in The City, at the Imperial Theatre, Chicago, Aug. 18. Mr. Koch will play important cities of the Middle West, in which territory this drama has never been presented.

Louis Mann will tour the South next season in Elevating a Husband, with the first engagement Labor Day week in Newark. Emily Ann Wellman will continue to do the elevating.

Two hundred members of the International Stamp Manufacturers' Association attended the performance of Robin Hood, June 18. Thomas Cook and Sons, who made arrangements for the party, have included Robin Hood in all their itineraries for visitors to New York this Summer.

The Gormand-Ford company left Chickasha, Okla., on April 14, for Spokane, Wash., a 2,500-mile jump. They carry sixteen people, band and orchestra, including Harry Gormand, manager, Charles C. Clynes, Burt Davis, Charles Flake, Leonard Dickinson, Arthur Fletcher, Ira Colvin, Arthur Dixon, Fred Klose, Mildred Ford, Florence Davenport, Thais Dagmar, Alice Davis, Rica Meyers, Ida Klose, and Virginia Stockman.

A new three-act comedy, Hiram Gotrox, Widower, by R. Powesland Smith, will be presented June 28, 29 at the Indiana Theatre, Marion, Ind., by post-graduates of the dramatic school of the Marion Normal College. It will be staged by Mrs. Edith Arnold-Hogan, who has been seen in Ethel Tucker's and Lincoln J. Carter's companies.

Captain Lennox Kendall has written for Autumn production in London a romantic play based upon the youth of Robert Burns.

DIRE THREATS FOR NIAGARA.

NIAGARA FALLS, N. Y. (*Special*).—A conflict that has developed considerable acrimony between the clergy and the local body politic promises to become more bitter when the regular tourist season starts. Through the combined efforts of the clergy, the City Council passed an ordinance closing the two moving picture theatres on Sunday. Mayor Keller vetoed the ordinance. The clergymen now threaten to carry the matter into the State courts, and they say they will endeavor to make the resort so dry on Sundays that visitors will be obliged to slake their thirst at the eternal fount of Niagara.

ESSANAYS FOR FIRST PART OF JULY.

For the month of June, now almost past, the Essanay Company released seven Western dramas featuring G. M. Anderson, six comedy subjects, and four dramas from the Chicago studio—seventeen feature films for one month! For the month of July Essanay announces an even greater number of splendid productions: On the Cactus Trail, July 2; White Roses, July 4; The Butterfly Net, July 5; Broncho Billy and the Indian Maid, July 6; Signal Lights, July 9; Pa Trubell's Troubles, July 11; Down Jayville Way, July 12; A Story of Montana, July 13.

Gaumont **THURSDAY, JULY 4** Gaumont

2 REELS

Heralds, Post Cards, 1 and 3 Sheet Lithos, Booklets, Cuts and Photos.

The most appropriate battle-fire release for our own dear old 4th of July.

WRITTEN IN BLOOD

GAUMONT CO.

FLUSHING, N. Y.

Film Supply Co. of America, 133 W. 44th St., N. Y. C., Distributors

Seething and surging with the tempestuous spirit of fiery revolution, impassioned, revenge and terror.

The most glorious film of battle-fire ever made.

The Review Contest

FOUR PRIZES, First $5, Second $3, Third $2, and Fourth a Six Months' Subscription to The Mirror.

Last Contest Closes June 30.

Four prizes are offered for the best critical reviews of motion picture plays, not exceeding 250 words for each review. The next twenty best are given honorable mention. Address REVIEW CONTEST, DRAMATIC MIRROR, 145 W. 45th St., New York City.

SELIG INDEPENDENCE DAY FEATURE.

July 4 the Selig Polyscope Company will release as an Independence Day feature a 1,000-foot drama entitled The Last Chance. It was written by Kathlyn Williams, the versatile and talented Selig leading woman. The production was staged under the direction of Oscar Eagle, a well-known legitimate producer, who recently joined the Selig forces. The Last Dance tells in a simple, charming manner the story of a dancing girl's romance and pathetic death. While it is filled with dramatic scenes and abounds throughout with the atmosphere of the stage and country, it is utterly void of the usual theatric sordidness which oftentimes marks productions of this nature. Winnifred Greenwood plays the principal part, that of the dancing girl, and it is said that she does one of the finest pieces of emotional acting ever seen in the silent drama, and by far the best piece of work in her career as a motion picture player.

SELIG COMPANY IN COLORADO.

The first production of the Selig company now working in Colorado has been received at the Selig Company's plant in Chicago, and taking this first picture as a criterion, the Colorado company, it is said, bids fair to outrival all former efforts from this locality. The Selig Colorado company is in charge of Marshall Stedman, with O. B. Thayer in charge of the productions. Among the roster of players are Myrtle Stedman, William Duncan, Florence Dye, Rex de Rosselli, Ed. Maloh, Henry Riemers, camera men, and Francis West. It is understood the company will work around the Royal Gorge for the present, and later is expected to stage some productions in the Cripple Creek district.

CLASSIFIED M. P. ADVS.

RATES, CASH WITH ORDER:

20 words, or less, 25c. Additional words, 1c. each. *Four-time orders will include a fifth insertion, free of charge, on request.*

WE BUY, rent and sell films, machines, accessories, transformers, etc. Write for our new summer rates for film service. Progress Film Exchange, 117 3d Ave., New York.

WANTED—By prominent moving picture company a thoroughly experienced man for the scenario department to go West; state full particulars, experience, etc., in first letter. P. P., care Mirror.

FIRST RUNS AT THE SAVOY.

The Savoy Theatre, Thirty-fifth Street near Broadway, has adopted the policy of running current releases, and two first releases and two third-day releases may be seen there each day. Manager Rosenburg reports excellent business and intends to carry out the policy as long as is deemed profitable and popular.

MOTION PICTURE NOTES.

Lyman Howe announces that he will open his Travel Festival at the Palace Theatre, Chicago, for several weeks to come.

The Gem picture show of Fremont, Ohio, has reopened, after being shut down to increase capacity by building addition and making interior improvements.

The Virginia, a new motion picture house, with a proposed seating capacity of 800, is in the course of construction in Charleston, W. Va., and will be ready for operation within the next sixty days.

The sale of the Lubin Theatre lease by Dr. S. Galeski to W. T. Martin, of the Martin Amusement Company, and the reported transfer of the Victoria Theatre, Norfolk, Va., to the Wells interests, are new developments in the theatrical situation in Norfolk, Va. Mr. Martin's purchase is an individual venture. The Martin Amusement Company is not financially interested.

Reviews of Universal Films

Italian Lakes (Ambrosio, June 14).—The picturesqueness of the Italian lakes, with their sudden little harbors, romantic sailing craft and background of rugged mountains, is shown to advantage in this picture, which gives views of several of the lakes as they appear at different times during the day. Nightfall and a view showing the effect of the moon on the water later at night are especially good pictures, that make one easily believe that the tourist in Italy must surely get his fill of nature at her best. The human interest part of life in that country is not neglected, as may be witnessed in the view of the two native women washing clothes at an improvised wooden tub on the shore of one of the lakes. M.

If I Were King (Ambrosio, June 14).—This picture describes in rather an amusing way the dream of a shepherd boy who, after an interview with his sweetheart, fell asleep beside his flock. A proclamation was issued stating that the king had died, leaving no heir, and that the first man who crossed the border would be declared king. This proved to be the shepherd boy, who was crowned and robed among great rejoicing, and then the fun started. The shepherd boy knew nothing of court ways, and even had to be coached in regard to table manners by his smiling courtiers. His amusement at each new custom in royal life was a matter of much amusement to his court followers. The boy objected to each new phase of his life as a ruler, but to none so vehemently as to the selection of his bride without consulting him; and when he saw the face of this prospective wife he fled precipitately. He was finally cornered by the conspirators, and what he dreamed was an attack upon him with swords proved to be nothing more than his sweetheart prodding him with his staff. The piece is well acted. M.

A Shadow of the Past (Rosabile, June 15).—The manner in which a girl who has been the victim of circumstances can reform and make a good wife is graphically set forth in this picture. It is concerned with the incidents in the life of Bess, the unwilling accomplice of a pickpocket, whom she at one time thought she cared for. But one day Bess receives a letter from her prosperous uncle, asking her to come and live with him, and Bess, only too glad now to get away from the pickpocket's influence, accepts readily, without telling him her destination. In the small town she becomes acquainted with the newly-appointed fire chief and marries him, much to the gratification of her uncle, who had always been anxious to see her honorably married. The new life moves very happy for Bess, until one day along comes Jim and a pal for the purpose of picking up some easy money by robbing a house. By accident Jim gets into Bess's room, and once there is loath to leave, so that at length it comes to a struggle between Bess and himself in which he accidentally sets fire to the room. After the alarm has been given the woman sees that she must get the now unconscious man from the

PLAYERS IN "BUSTER'S DREAM" (LUBIN)

Left to Right—Eddie Powers, Harry Uhe, Emery Nelson, Raymond Hoff, and Leslie Nelson. Stephen Carr, Robert Swift, and Thomas Carr, Buster Johnson, Joseph Smiley (director), Brooks McCloskey, and Henrietta O'Beck.
Child Picture to Be Released July 19

room, and succeeds in dragging him to the window, where both are found unconscious by the firemen. While Bess is recovering from her experience, Jim's pal wants to go back and try the burglary over, but Jim refuses. He does, however, appear before Bess and her husband, and the cause of the fire is explained without implicating Bess, who has nothing but happiness now before her. Some good acting is apparent in the film. M.

A Western Child's Heroism (Champion, June 17).—Here is a film depicting one of the usual Western scenes, and not improving very much on those that have gone before unless one counts it an added bit of interest when a little girl proceeds to do a horseback stunt to save her parents. The cowboys having come upon a pair of rustlers, give chase, and wound one of them, but without stopping to capture him they press on in pursuit of the other. The wounded one finally reaches the cabin of a miner, his wife and child, and after pleading hard for shelter he is taken in by the miner. The next day the miner strikes gold, which the rustler sees him exhibiting to his wife. The wounded man begs the miner to go for a doctor, and he consents, but while away the rustler tries to steal the gold and attempts to choke the miner's wife. The little girl, however, prevents him by covering him with a revolver and the enraged rustler goes to the Indians with the story of the gold, and plans an assault upon the miner's house. The little party within the house make a valiant stand, but as soon as the last shot is gone and the Indians are preparing to set fire to the cabin the child goes out by way of the chimney, mounts a horse, and rides to the nearest ranch for help. The cowboys readily respond, the Indians retreat, the miner and his wife are rescued from the burning building just in time, and Indians and rustler pay the penalty of the deed. As the picture is ordinary, so also is the acting. M.

The Princess of Lorraine (Gem, June 11).—Such a story as is contained in this film might have been written by Anthony Hope, when that versatile romancer was at his best. It is the tale of a prince and a princess, who lived in two little mythical kingdoms in Western Europe adjoining each other. The prince desired marriage with the princess across the hills, because it would bring him more money and more power, and the father of the princess wanted the same thing because he was getting old and he wanted to see his daughter mated before he died. But the romantic princess had a will of her own, so she left the court, and its attractions and went away to hide. While serving as a maid she fell in love with a porter, not knowing that he was the prince incognito any more than he knew she was the princess. So they became engaged, but soon the aged king found her and persuaded her to return for the good of her country, and give up the lover who was supposed to be a peasant. Soon afterward she appeared in court to be presented to the prince, whom she was to marry, and both were happily disappointed at discovering each other's identity. While it is rather a thin plot to spread over so great a period, the story has been told with a great deal of art and wealth of detail, which is one of its most enchanting qualities, while the backgrounds and setting are most aptly chosen and most fittingly blend into and suggest the romantic period touched upon in the film. The players also have most ably caught the spirit of romance and youth pervading the story, and the film in its entirety gives promise of distinct and artistic work from the hand of the producer as indicated in this first release from this studio. M.

The Girl and the Sheriff (Nestor, June 14).—This picture strikes one as being somewhat of a rehash, and it is not particularly convincing. The scenery is good, and the photography has an exceptionally fine tone, but the hero is not good and the moral tone of the picture is bad. One is asked to condone the criminal acts and weakness of the hero, and be delighted when he escapes across the border with his sweetheart. The producer does not even take the pains to show whether or not the money robbed from the stage coach was returned. The acting is satisfactory, but more strenuous than deep. Both the sheriff and the cowboy are in love with the orphan, but she prefers the cowboy. When he is sent to town and receives a certain sum of money for cattle, he gambles it away, and determines to rob the stage coach in order to redeem himself. He does so, and his rival, the sheriff, is sent in pursuit. The outlaw seeks shelter in the house of the girl, and together they escape across the border to safety. C.

How Shorty Won Out (Imp, June 15).—There is some clever wit displayed in the evolution of this clever little college comedy, and, for the most part, it has been acted with a deal of spirit and character. Mr. Cumpson plays the role of Shorty, and while he is not exactly juvenile in type, it is a role somewhat fitted for his peculiarities. He is a freshman, and denied the sports of the upper classman, and not permitted to go to the coming ball; he contrives to win the popular lady, whom he greatly admires, by inviting her out to dine and then to the theatre. The girl not only accepts his invitation, but accepts the invitation of a number of upper classmen as well. Consequently the night of the ball one taxi after another lines up in front of her house. Shorty's is the last to arrive, and while the others are scrapping to see who shall take the girl to the ball, he walks in and takes the girl off in his automobile, while the others are carried off in the patrol wagon and placed behind prison bars for disturbing the peace. C.

Was He a Suffragette? (Republic, June 11).—An interesting feature of this film is that scenes of the recent suffragette parade in New York appear. The farce surrounding the interest has interest and amusement, but is rather commonplace both in evolutions and acting, which is too strenuously burlesqued in places. One husband bets the other that he will not walk in the suffragette parade, no matter how much his wife may force him. The other bets he will, and though he has promised his wife to appear, he claims he will not. The night before the parade he has a bogus telegram sent himself, claiming important business in Chicago. Thus he is free, while the next day the husband, who claimed he would not walk in the parade, is dragged through by his wife and the wife of the other man. The next day he pays his bet to the other. C.

Italian Friendship (Powers, June 15).—One must confess to not being able to get at the producer's intention in this film. No doubt, Italian friendships may come suddenly, and no doubt the Italian is a creature of impulse, but one is apt to wonder if he is quite as impulsive as the producer would have us believe. It would be gratifying, at least, to have been shown a direct reason for some of the sudden outbursts exhibited in this film. The brother is forced to work, though sick. While he is at work he faints by the way, and is beloved by a newcomer in the gang. Later he is discharged, when the foreman finds that he is unable to work nor is he given any back pay. He suddenly becomes very much alive for a sick man. In fact, he remains well throughout the rest of the film. His anger leads him to the office of the foreman, where he steals his back wages. His theft is discovered, and he is pursued home, where his new friend declares himself to be the thief, but the real thief follows and confesses, and, when the policeman learns the state of affairs, he permits the matter to be settled out of court. It is the natural end of the story, but the producer carries the film further, showing a happy family. They rush out and carry in the Irish policeman by force, send out a dog for a pail of beer, and the enraged foreman looks in at the window with some very peculiar facial contortions and brandishing a knife. That is all. The spectator is not shown whether or no anything ever came of this display of villainy. C.

The Servant (Republic, June 14).—The manner in which a French countess attempted to play with the affections of an honest artist who was attached to a blind girl is rather unconvincingly set forth in this picture. The story opens with the ejection from the countess's premises of the artist, who had posed the blind girl near a waterfall and had nearly completed the picture. The countess sees the sketch and immediately decides to make the young artist one of her victims, so she commissions him to paint her picture, and in the midst of the work declares that she loves him; but the youth, true to the blind girl, spurns the countess and leaves the picture incomplete. The countess then resolves to get revenge, so she writes a note to the youth saying that his conduct was such that she has decided not to let him finish the painting; but she arranges that her husband should get the note instead of the artist. Once more she writes (and this time the artist receives the note) telling him that she will forget the incident if he will finish the portrait, which he agrees to do. But when he enters the grounds the hired thugs of her husband beat him into unconsciousness. The countess, seeing the fallen youth, becomes sorry for her part in it and has the young man brought into the house, where the blind girl at last finds him and the "serpent" begins to feel the evil effects of her own venom. The countess is not very effective in the discharge of her part, and some of the others could stand a little more expression in their work. M.

A great big gripping drama of patriotism, love and intrigue carried on under the very eyes of "Uncle Sam" in one of the enormous United States coast artillery forts.

Two Pathé American Reels

JUNE 24 JUNE 24

A NATION'S PERIL

The explosion of the submarine mine, throwing thousands of tons of water into a column ninety feet high and carrying aloft the shattered fragments of battleship's tender bearing the spies—this alone makes this picture

THE MOST SENSATIONAL FILM

Ever Thrown on a Motion Picture Screen

MADE BY

PATHÉ FRÈRES, Released by the GENERAL FILM CO.

LUBIN FILMS

Released Monday, June 17, 1912. Length, 1,060 feet.

THE CHOIR OF DENSMORE

Nellie Perry, her husband and little boy of three months, though poor, are happy, until by an accident Perry is killed. Nellie gets a position in a country church choir. Her singing causes jealousy and the gossips of the choir raise a question about the child. The minister, being advised of the true circumstances, addresses the congregation and Nellie is warmly taken back.

Released Wednesday, June 19, 1912. Length, 1,058 feet.

THE WIDOW CASEY'S RETURN

Widow Casey has two sweethearts, O'Brien and Sullivan. She favors O'Brien. Expecting a call one day, she pins a card on the door, "Wait Inside." As she goes out she drops her black sash. A boy changes the card to "Wake Inside," and tacks the black sash over it. The neighbors flock to the wake and find a hobo tucked in bed. The hobo is chased, but flowers being in evidence, they purpose to hold a wedding, and O'Brien is selected.

Released Thursday, June 20, 1912. Length about 1,000 feet.

THE INGRATE

Mr. Morris, a banker, at the request of an old friend who has died, adopts the son of Ralph Marsdon. The boy becomes dissipated, and on the guardian refusing him more money Ralph forges a cheque. Being discovered, the ingrate steals more money and poisons his benefactor. A nurse is arrested, but Marsdon becomes crazed, confesses his crime and takes the place of the innocent girl.

Released Saturday, June 22, 1912. Length, 1,056 feet.

THE RUNAWAYS

Harry and May Nugent are a devoted couple, but May's experience at housekeeping was shy. This caused a quarrel and Harry flew to Sea-Ville to cool off. May does the same, and by chance they are assigned adjoining rooms at the hotel. A burglar trying the doors frightens them, and in the semi-darkness they rush into the hall. The guests of the hotel flock to the scene, and are astonished to find a man and woman, in demi-toilet, in each other's arms.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. 5th Ave. London: 86 Wardour St. Berlin: 35 Friedrich Str.

REVIEWS OF SPECIAL FEATURES

A Temporary Truce (Biograph, June 19).—The Biograph Company has again vitalized a sharp situation into a human gripping reality, and this subject in two reels proves a wonderfully absorbing one from the depth of character shown, as well as for the acuteness with which the situations are handled. One is inclined to feel a certain jerkiness of construction in the first part, as the three threads of the story seem to remain unrelated to each other for too great a period, and it is not until the very end of the first reel that the subject matter begins to take definite shape or the spectator's interest is aroused to any great degree. When the action does start, however, it is both swift and tense, and succeeds in keeping the spectator in wonderfully managed suspense. The story primarily is a comparison of the revenge of the white man and the red man. In the saloon the young prospector makes the ne'er-do-well ridiculous in the eyes of his companions, and the latter seeks revenge on the prospector's wife by taking her away with him. He leaves a note behind, declaring that this is his joke. The husband becomes aware of it and sets out in pursuit. The ne'er-do-well's wife also becomes aware of the perfidy of her husband, and sets out with the other man. On the way they see Indians, who are to avenge the death of one of their number, who had been killed by a gang of drunken idlers. The woman goes back to inform the villagers, while the husband hastens on after his wife. The ne'er-do-well has sought protection with her in an old well, and a battle royal arises between the men until the Indians appear, when both men unite to fight the common enemy. The men from the village arrive in time to prevent their capture by the Indians, and the husband loses his desire for vengeance upon the pleadings of the ne'er-do-well's wife, who pleads for him and takes him in hand herself. The acting throughout is wonderfully virile and expressive, and much characterization is shown by the respective players. The backgrounds also lend much distinction to the picture, both in an artistic and dramatic way. The fight in the valley around the old well is remarkably effective, and maintains a wonderful perspective. C.

A Soldier's Honor (Bison, June 15).—After witnessing this film one has the feeling that everything might have happened just in this way, for to all appearances it might be taken from a chapter from life, and it is particularly valuable as historical record, though one hardly sanctions the use of rapid fire guns at that period, and is somewhat surprised to see such finely cut lumber used in the construction of the settler's house. It is, however, in its entirety a wonderfully graphic and absorbing film of the life and time, and one cannot but be impressed with the remarkable management and the truth of the effects obtained. The story deals with the cowardice of a young army officer at the barracks and his subsequent redemption in the eyes of his young wife. After his marriage, his father, the officer in charge of the barracks, is informed of the attack by the Indians on the settlers, who have recently come into the land. They are incensed by what they term the break in the treaty, which declares that the land shall not be possessed by the whites. In the fray which follows, the young officer loses courage and deserts. His father counts him among the dead, and silent honors are done him along with the dead. That night he slips over the wall of the barracks and meets his wife. When he tells her the truth she draws away from him, and he leaves her in disgrace. He falls into the hands of the Indians, who hold him as hostage for a messenger, whom they send to the barracks arranging a meeting where they may talk of peace. The deserter learns that it is but a plot to enter the barracks and then turns upon the men inside, while the Indians outside could make entry. He escapes from his guard at the camp and warns his father in time to prevent the Indian's attack at the given signal. Thus he redeems his cowardice. He dies surrounded by his friends. The last reel is a most dramatic and vivid one, and makes its points with excellent precision, and while the first reel affords plenty of entertainment, it is perhaps too cut and dried an introduction to be thoroughly gripping. C.

FILM SUPPLY COMPANY REVIEWS.

Nannine, the Artist's Wife (Gaumont, June 9).—If there is a plot in this picture it is so carefully concealed that it does not make much difference in the final outcome, but nevertheless, the characters romp through the film with so much exuberance that the person who likes quick action will probably enjoy the picture. Nannine, a little provincial French girl, and her sister happen upon an artist sketching in a field near their home, and the artist becomes immediately infatuated with the naivete of Nannine, so that he suggests taking the sisters to Paris, where he has recently secured a couple of commissions. But when the matter is laid before Nannine's provincial father he objects, all artists, no doubt, "looking alike" to him. An accident having befallen the father, taking away his earning power, Nannine and her sister are finally given consent to go to Paris, where they are to pose as artists' models. But in the hurly-burly of studio life, the sisters give way to the small jealousies attendant upon such an existence and quarrel, making an embarrassing situation for the artist, Maurice Scott, who finds a way to straighten out the difficulty by marrying Nannine. Although the characters move through the action of the piece with a certain amount of spontaneity, there is little that could be called acting, which is, perhaps, a matter of satisfaction, after all. M.

Kaintuck (Reliance, June 7).—The rugged sometimes and sometimes too well manicured picture of life in Kentucky given in this picture reminds one of the stories of John Fox, Jr., giving as it does a glimpse into the homely love and fierce passions of the natives of the Blue Grass State, and especially of the backwoods section of that State where men hold life lightly and guard their honor sedulously. Kaintuck, the central figure, is shown at the outset as the lover of a little Kentucky maid, who, with her mother and sister, lives in the wilder part of the State where illicit stills are by no means few. Kaintuck glories in the strength and courage of the typical mountain Kentuckian, so his anger is aroused when he finds an artist in the vicinity who wishes the little Kentucky girl to pose for his pictures. Kaintuck immediately suspects that the artist has fallen in love with his sweetheart, and upon several occasions he lets his anger break its bonds. The other Kentuckians begin to suspect the artist, and when he is found in the vicinity of an illicit still it is decided that he must die. But just at the last minute the two sisters appear on the scene and plead for his life, and Kaintuck who weakens finally, forces the other men to throw down their guns. Then it is that Kaintuck finds that it is not his girl, but her sister that the artist loves, and everything begins to straighten itself out for him at last. There is much good acting in the film, but quite a number of loose ends in the construction. M.

Virginius (Reliance, June 15).—One cannot help regretting that such a company as the Reliance should have put out such a feature, which is not calculated to reflect much credit either upon the producer or the one presenting it. It is lamentably lacking in all the essentials which go to make up the present day picture. One might excuse its lack of dramatic form if it had even told the story with any clearness, but titles seem to be thrown in at random, in the hope of clearing the atmosphere, but they hardly shed sufficient light upon the matter. The few settings are very much below the standard, and their inferiority naturally adds to their monotony. Several sets are made to do for one by the addition of a drop in the back in several scenes and the pushing in of a forum in the other, deceits which the most unobserving spectator can easily see through. Naturally, the acting is not much better. Aside from its theatric, stilted quality its chief error lies in its hurry. Everybody is evidently out to do something, and do it quick. As to the story, this reviewer is quite willing to confess that he could not tell it if he tried, but he is quite sure the Board of Censors would have never passed it as it stands had it not been taken from the classics. C.

A Day at the Zoological Gardens (Reliance, June 12).—This film conducts the spectator through the zoological park at Bronx Park, New York, and the journey proves not only an entertaining one, but instructive as well. An added and interesting feature of the film is the Clarence Mackay collection of heads and horns. Other animals shown include the Siberian tiger, American elk, bison, English fallow deer, axis deer, the gnu, the musk ox, the kangaroo, the zebra, the giraffe, the wart hog, and the different species of bears and sea birds, including cranes, sea gulls, South American condors and the peacock. C.

MOTION PICTURE NOTE.

The Revue De Luxe pictures are now being presented at the Lyric, Chicago, and daily matinees are given. The Lyric Quartette, consisting of Mr. Anderson, basso; Mr. Kimball, tenor; Mrs. Erlinger, soprano, and Miss Miller, contralto, are also assisting in the entertainment.

Custer's Last Fight

COMING! Three Reels COMING!

This is the most thrilling and sensational subject ever produced, in which a thousand Indians and a thousand soldiers take part in a re-enactment of the most tragic and heroic incident in the nation's history. The events leading up to the Custer massacre are accurately shown, and the sensational fight of General Custer, showing his last stand and the entire annihilation of his command. The public will go wild over this subject and pack every theatre that runs it. Don't delay in arranging for booking with your exchange. You cannot afford to fail to run this picture.

"101" BISON "101"
Headliners

On the Warpath

Two Reels—Released June 22—Two Reels

The Yuma Indians make peace with the government, and are attacked by their former allies, the Apaches. A Yuma warrior, in a sensational dash, reaches the fort and secures the assistance of the soldiers, who plunge into the raging battle and save the Yumas from death. A tremendous cast is used in this subject.

His Punishment

One Reel—Released June 18—One Reel

A Lieutenant carries on a clandestine love affair with an Indian maid. He is promoted and transferred to a distant fort, where he marries the daughter of an officer. Twenty years later the daughter of the Indian girl, whose mother died of a broken heart, wreaks a terrible vengeance on him. The entire "101" Bison company is seen in this picture, which depicts thrilling battle scenes.

Ambrosio Release of June 21:

THE MANIAC

Universal Film Manufacturing Co.

1 Union Square New York City

IMP....Coming!

"THE DIVIDING LINE"

(Copyright, 1912, Universal F. M. Co.)

A one thousand-foot feature Imp. Love and war form the theme. The staging is great, the acting masterly, the photography perfect. This film will be released Monday, June 24th. See that you get it.

IMP....Coming!

"A CHILD'S INFLUENCE"

(Copyright, 1912, Universal F. M. Co.)

Through the perfidy of a chum a mother is induced to leave her home and family. Mother love, at a crucial moment, following an accident to her child, awakens within her the sense of duty and she returns. It is replete with thrilling situations and most brilliantly enacted. King Baggott appears in the stellar role.

IMP....Coming!

"HIS OTHER SELF"

(Copyright, 1912, Universal F. M. Co.)

Here's something unique! King Baggott appears in a dual role as the hero and as the hero's other self—AT THE SAME TIME. It will give your patrons something to talk about, wondering how in blazes the Imp did it! Don't tell them! Keep it a dark secret! Read the synopsis elsewhere in this issue and then demand "His Other Self" every day until you get it.

IMP....Coming!

"PORTUGUESE JOE"

(Copyright, 1912, Universal F. M. Co.)

A simple little comedy taken from Edwin A. Locke's dialect poem of the same title. Released June 29 (Saturday) on the same split reel as "His Other Self."

Universal Film Manufacturing Co.

1 Union Square New York City

GEORGE LE SOIR

KALEM PRODUCTIONS

THE PILGRIMAGE—May 15.
THE GENT FROM HONDURAS—May 27.
INTO THE JUNGLE—May 29.

May Buckley

Colonial Theatre Stock, Cleveland, Ohio

MISS ORMI HAWLEY

LEADING WOMAN

Lubin Stock Co., Phila., Pa.

UNIVERSAL Film Mfg. Co.

PROGRAM

For the Week of June 17

MONDAY
Imp Nestor Champion

TUESDAY
Gem Bison Eclair (2 reel)

WEDNESDAY
Powers Nestor
Animated Weekly

THURSDAY
Rex Imp Eclair

FRIDAY
Victor Nestor Ambrosio

SATURDAY
Bison (2 reel) Imp

SUNDAY
Rex Eclair (Paris)

Exchanges Handling Universal Program:

Empire Film Exchange, New York City.
Peerless Film Exchange, New York City.
Great Eastern Film Exchange, New York City.
Metropolitan Film Exchange, New York City.
Swanson Film Exchange, Denver, Colo.
Swanson Film Exchange, Salt Lake City, Utah.
Laemmle Film Service, Minneapolis, Minn.
Laemmle Film Service, Omaha, Neb.
Laemmle Film Service, Chicago, Ill.
Laemmle Film Service, Des Moines, Ia.
Victor Film Service, Buffalo, N. Y.
Victor Film Service, Cleveland, O.
Rex Film Exchange, Albany, N. Y.
Toledo Film Exchange, Toledo, O.
California Film Exchange, San Francisco, Cal.
California Film Exchange, Los Angeles, Cal.
Central Film Service, Indianapolis, Ind.
Central Film Service, Cincinnati, O.
Miles Bros., San Francisco, Cal.
Miles Bros., Los Angeles, Cal.
Eagle Film Exchange, Philadelphia, Pa.
Exhibitors Film Service, Wilkesbarre, Pa.
Philadelphia Film Exchange, Philadelphia, Pa.
Philadelphia Projection Co., Philadelphia, Pa.
Independent Film Exchange, Pittsburg, Pa.
Pittsburg Photoplay Co., Pittsburg, Pa.
Swaab Film Service, Philadelphia, Pa.
W. E. Greene, Boston, Mass.
Consolidated Film & S. Co., Atlanta, Ga.
Consolidated F. & S. Co., New Orleans, La.
J. W. Morgan, Kansas City, Mo.
Independent Western F. Ex., Portland, Ore.
Pacific Film Exchange, Seattle, Wash.
Canadian Film Exchange, Alberta.
Canadian Film Exchange, Toronto, Can.
Gaumont Co., Toronto, Can.
Gaumont Co., Montreal, Can.
Gaumont Co., Can.
Gaumont Co., Vancouver, B. C.
Washington Film Exchange, Washington, D. C.
Standard Film Exchange, Chicago, Ill.
Wichita Film & S. Co., Wichita, Kan.
Boston Film Rental Co., Boston, Mass.
Baltimore Film Exchange, Baltimore, Md.
Pacific Film Exchange, Montana.
United Motion Picture Co., Oklahoma City, Okla.
Cincinnati-Buckeye F. Ex., Cincinnati, O.
Texas Film Exchange, Dallas, Tex.
St. Louis F. & S. Co., St. Louis, Mo.

Universal Film Manufacturing Co.

1 Union Square New York City

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

At Liberty—Dramatic.

Karlene Carmen, ingenue, dramatic or musical comedy; barefoot dancing, trained lyric soprano voice. Care MIRROR, or telephone Bryant 1377.

Characters and character comedy, reliable, long experience, and repertoire, high baritone. Victor De Lacey, 22 Norwood Street, Everett, Mass.

High-class wardrobe woman, dramatic, burlesque or opera; thoroughly experienced in cutting and making. Mrs. J. R., 22 Norwood Street, Everett, Mass.

Walter Barshaw, light comedy, juveniles; Nellie Dewes Wood, versatile leads, second business. Iola, Kan.

First-class character woman, experience, wardrobe. Martha Owen, Junior League Hotel, Seventy-eighth Street and East End Avenue, New York.

For stock. Blosser Jennings, director, characters, leads; Nellie Jennings, ingenues, general business. G. D., Omaha, Neb.

Walter B. Woodall, 139 West Forty-seventh Street, New York.

Douglass Hope, juvenile and light comedy; age twenty. 1221 Walnut Street, Philadelphia, Pa.

Herbert Heyes for first-class Summer stock, heavies or characters. *Dramatic Review*, Sioux City, Ia., June 20 to 23, care Harry Brown Company.

F. T. Brotherson, leads and heavies for stock, changing one a week or one-night stands. Erie, Ill.

Ruth M. Tildesley, age twenty-one, for ingenues, characters or general business in permanent stock company. 526 Lexington Avenue, Newport, Ky.

H. Hooker Acheson, for permanent stock, juveniles and general business. Room 607, Star Building, Washington, D. C.

Wanted—Dramatic.

Juvenile woman, leading man, and comedian with good specialties. H. E. Tegarden, manager, Johnson City, Tenn.

Dramatic and musical people, novelty acts, cornet, violin, etc., for permanent theatre. Winninger Brothers own company, Columbia Theatre, Milwaukee, Wis.

Leading man, young, with good voice; character woman, capable of playing heavies, etc. Peruchi Gypsene company, Majestic Theatre, Montgomery, Ala.

People in all lines for Karl King attractions. Address Karl King, Orpheum, Oil City, Pa.

People who can do specialties and play parts, pianist and clever general business people. Tom J. Jeavons, Verona, Pa.

Musicians and actors wanted for Burk's Uncle Tom's Cabin company. Portage La Prairie, Manitoba, Can.

Leading woman, soubrette, character woman, woman for second business, juvenile leading man, heavy man, large character man, and comedian. Drury A. Midgley, Lyric Theatre, New Orleans, La.

Full acting company, band and orchestra, by G. Carlton Guy, Worthington, Ind.

Leading man, young woman for general business, child for parts, band and orchestra leader, people in all lines write. Dr. H. D. Rucker, Huckins House, Texarkana, Tex.

For stock and repertoire, people in all lines and piano player. F. E. Moore, manager, St. Cloud, Minn.

Useful people for repertoire and heavy woman wanted immediately. H. H. Franklin, Haskell, Tex.

At Liberty—Miscellaneous.

Trap drummer. Bert H. Blackmore, Dowagiac, Mich.

Agent, can handle car show, under canvas preferred. Frank Maury, Macon, Minn.

Max C. Elliott, experienced agent. Hotel Cliff, Texarkana, Ark.

Pianist, experienced in all lines. A. F. of M. Pianist, Grand Theatre, Galena, Ill.

Pianist, pictures or vaudeville. R. C. Read, Carlisle, Pa.

High soprano and high baritone, lead numbers, do parts. The Vincents, Box 351, Quincy, Ill.

Albino Musical Wonder, plays seven instruments. W. H. McMillian, Oakwoods, Tex.

Cornetist, double place. L. H. Collins, Hotel Patten, Chattanooga, Tenn.

Inez Solan, vocalist, soprano, age nineteen, experienced, single engagements in polite vaudeville. 1741 Vesey Avenue, Memphis, Tenn.

Wanted—Miscellaneous.

Specialties for the Klark-Urban company, 4 Waverly Place, Melrose, Mass.

By a violinist, for July and August, a position at a hotel or Summer resort, either in an orchestra or as a soloist. Maurice McCrosy, 1028 Merchant Street, Emporia, Kan.

Leaper for casting act, year's engagement. Leaper, MIRROR.

Cornet, tuba, trombone, baritone and drums to strengthen band. Jim Colton, Woods' Alamo Show, Sioux City, Iowa.

A young, good-looking Dutch comedian who can sing, play piano, paint signs, to travel and do specialty. J. W. Achenbach, 217 Hull Street, Brooklyn, N. Y.

Grace Shanley, re-engaged by A. H. Woods to play Virgie in The Littlest Rebel.

Madame Mathilde Cottrelly, by Cohan and Harris for His Other Girl.

Trixie Friganza, for the Winter Garden next season.

Adele Hughes, by the United Play Company, for The Third Degree.

Lucy Weston, for the La Salle Theatre company, Chicago.

Herbert Corthell, Angelina Novasio, Cathryn Rowe Palmer, William Gaston, and France Bendtsen, for next season's new production at the La Salle Theatre, Chicago.

Catharine Deane, with Rowland and Clifford, for The Divorce Question.

Terese Deagle, of the original Over Night company, for Little Miss Brown.

Sidney L. Mason, with Cohan and Harris.

AMERICAN ACADEMY ALUMNI MEET.

The Society of the Alumni of the American Academy of Dramatic Arts held its twenty-second annual meeting on June 14 in the club rooms. Incoming reports were given by Historian L. B. C. Josephs, the various class representatives, treasurer and dramatic Agent Wales Winter, and the secretary, Grace E. Stevens. The following officers were re-elected: President Laura Sedgwick Collins; first vice-president, George Irving; second vice-president, Emily Wakeman Hartley; secretary, Grace E. Stevens; treasurer and dramatic agent, Wales Winter; auditor, Gage Bennett; historian, L. B. C. Josephs. Executive Committee: Mrs. Emma Sheridan Fry, Mrs. William Morris (Helena Chalmers), Fanny Cannon, William Herbert Adams, and Edward Lindsley. The president appointed Leontine Stanfield librarian.

An important feature was the appointment of a Committee of Ways and Means to consider plans for further progress. This committee consists of Alfred Young, Charles Jehlinger, Wales Winter, Charles A. Goettler, and William Herbert Adams. Recent additions to the life members are Charles Jehlinger, Grant Mitchell, and William J. Romaine. By invitation Franklin H. Sargent, president of the academy, and Charles Walcot attended the social chat following the business meeting.

"POMANDER WALK" FOR NEXT YEAR

The first two of the Liebler Company attractions to be booked for the entire season are the two old successes, William Hodge in The Man from Home and Louis N. Parker's Pomander Walk, which will be acted by its original all English cast. Hodge will begin his sixth season in the Tarkington-Wilson comedy at the Plymouth Theatre, Boston, with a four weeks' engagement. Two seasons ago Mr. Hodge achieved a run of two hundred and twenty-five performances in Boston. He will also revisit Philadelphia, where he has had a one hundred and forty-ninth time run to his credit, and Chicago. He will tour the South later. Pomander Walk will acquaint the cities of the Pacific Coast with its six little Queen Anne houses and the delightful dwellers therein.

AMATEUR NOTES.

Seniors of the Ashland, O., High School presented Sydney Rosenfeld's farce, The Ulster, on June 4, the cast including Hillis Cunningham, William Kellogg, Stanton Rupert, Walton Jacoby, Paul Plank, Alfred Egger, Roy Delninger, Robert McCuen, Cloyd Miller, Clayton Graham, Merrill Sloan, Laurel Levering, Vera Reckard, Miriam Felger, Marguerite Mowrey, Mildred Smith, Pauline Grindle, and Marie Stents.

An al fresco performance of As You Like It was given June 1 and 3 at Wandamere Park, Salt Lake City, Utah, by the Dramatic Club of Utah University under direction of Maud M. Babcock and Professor Marshall. The stage was arranged to appear as a small wooded island, separated from the seats by a small stretch of water in which swans and other birds disported themselves.

Captain Jinks of the Horse Marines was given by the graduating class of Grinnell, Iowa, College June 10. Mabel Welch, who is to be with the Coburn Players this season, was successful in the role of Madame Trentoni. Jiro Imada, a Japanese, as a newsboy made a hit.

An interesting and splendidly mounted production of Macbeth was given by the senior class of Smith College at the Academy, Northampton, Mass., June 13-15. In the cast were Margaret T. Wood, Louisa F. Spear, Ruth W. Cooper, Edith Fitzgerald, Helen M. Stoppenbach, Helen W. Houghton, Mildred Carey, Mary C. Nickerson, Gladys W. Crowley, Freda Zimmer, Josephine Hamilton, Katharine Martindale, Gladys Drummond, Louise Michael, Florence E. Cooper, Helen F. Searight, Helen M. Northup, Edith L. Midgeley, Lucia M. Houpo, Marion F. Fanner, Ruth M. Shaw-Kennedy, Myrtle L. Seamans, Louise M. White, Elizabeth Wilson, Gladys Baily, Esther D. Cook, Lena E. Sylvania, Louise Wood, and Helen P. Garfield.

Students of Rosemary Hall, Greenwich, Conn., enacted the Greek play Alcestis, in the school orchard on June 13.

Society young women played A Midsummer Night's Dream at Commonwealth Hall, Montclair, N. J., on June 8, in the cast being Shirley Carter, Agnes Kierstead, Ruth Van Cleve, Josephine Cooper, Mabel Sherwood, Frances Hopkins, Hazel Sawyer, Josephine Cooper, Josephine Pearson, Dorothy Lyman, Elsie Owen, Marguerite Hopkins, Dorothy Hoxie, Frances Copeland, Alice Anderson, Marian Morrison, Josephine Farnsworth, Janet Berrien, Louise Cole, May Earnshaw, Dorothy Fickinger, Dorothy Pearson, Gertrude Parsons, Helen Hanna, and Katherine Temple.

ON VACATION.

Ada Dwyer started out to rest and spend her vacation in her cozy little vine-covered cottage in Salt Lake, but the call of the wild was too much for her, and she has gone to San Francisco to appear with the Alcazar Stock company in her old part in The Deep Purple. Later she will go to Los Angeles for an engagement of six weeks.

W. W. Aulick writes that he has found the clam paradise at York Beach, Me., where he Summereth. At least there are plenty of them there and more than a few fish. He will probably leave clams and fish about the first of August to come back and start the presses going with a song about "Great Is Allah,' but a Daughter of Heaven Is Greater." Liebler and Company respond "Amen."

Cecil B. DeMille has retired to Maine for the Summer.

Manager L. M. Boas, of the Fall River, Mass., Academy, has leased the Ogden Villa at Island Park, R. I., and with his family will pass the Summer there.

James Meehan, of Evans Minstrel company, is spending his vacation at his home, New Bedford, Mass.

John A. Daley, late of On a Side Street company, will spend the Summer at Onset, Mass.

Harry S. Hadfield, late of Over Night, and now stage director of the stock company at the Teck Theatre, Buffalo, N. Y., will spend a few days at his farm, Westwood, Mass.

Mr. and Mrs. Lester Lonergan (Amy Ricard) will spend the Summer in Europe, sailing from Boston, June 15.

George Murphy, Leo Carillo, Paul Morton, Carl Henry, James J. Collins, James Conlin, Frank O'Brien, Ralph Austin, and Flo Irwin are sojourning at Freeport, N. Y.

Stephen Werber, William Doran, Joseph Ross, Clarence Ryan, Alvah MacNamee, and Edward and Howard Lockwood are at Poughkeepsie, N. Y., for the Summer.

Mizzi Hajos, after completing a solid fifty-two weeks' tour in August, will visit her parents in Budapest. Next season she will tour again in The Spring Maid.

Louis Mann ran into New York last week from his Summer home in the Adirondacks. He had some fishing stories that made easy press work for Frank C. Payne.

George M. Gatts, of the United Play Company, and wife (Grace Hayward) are spending the Summer in Switzerland. Miss Hayward is engaged on a dramatization of Truxton King.

Palmer Kellogg is at his home, Fremont, O., for the Summer, and Castle Burt, of When Johnnie Comes Marching Home, is spending a few weeks in the same town.

At her home in Syracuse, N. Y., Annie Ward Tiffany celebrated her sixty-sixth birthday on June 11. She was the recipient of many telegrams, flowers and presents, which gave her much pleasure in knowing that she had not been forgotten by her professional friends. She expects to open her cottage at Buzzards Bay, Mass., as soon as her daughter, Rose Tiffany, closes her vaudeville season.

J. Hooker Wright is enjoying the breezes from the Great South Bay at his cottage, Patchogue, N. Y.

Arthur R. Stein is spending several weeks as the guest of Mr. and Mrs. Robert Thorne (Susanne Rowe) at their country home, Harbor View Beach, South Norwalk, Conn.

Dorothy Redding, for two seasons leading woman with The Climax and Beverly of Graustark, has gone to Europe to spend her Summer vacation.

Florence Malone sailed on June 15 for a Summer in the Austrian Tyrol, rejoining The Talker next season.

VAUDEVILLE NOTES.

At Forest Park Highlands, St. Louis, Mo., John Macauley, the English character vocalist, is making his first American tour. He possesses a remarkable voice—singing or speaking. His character parts are full of sentiment and melody. Sue Smith sang her way into favor. The Marco Twins are still prime favorites. Others on the bill are P. O'Malley Jennings and Catharine Nelson, who provide a laugh-producing skit.

An extra good bill was presented June 10-15 at the Academy, Fall River, Mass., with Murry Livingston and company in The Man from Italy as the feature. John Higgins, John Neff, McBride and Cavanaugh, Art Spaulding, Marshall and Tribie, Zizza and Saunders, Henry Lewis, and Pauline Fielding and company in The Rose of Virginia to S. R. O.

After being opened continuously for five years, Sundays included, the Bijou Theatre, Fall River, Mass., under the present management of L. M. Boas, closed its doors June 8. Manager Boas's lease will expire July 1. The future policy of the house is unknown, but it is rumored that Managers M. R. Sheedy and Charles E. Cook will open the theatre with high-class vaudeville on Labor Day.

Daniel Frohman and Mrs. Helen Lehman have entered into an agreement whereby Mr. Frohman will produce a series of playlets in vaudeville, beginning with Detective Keen, already successful at Actors' Fund benefits.

An eight months' trip over the Orpheum Circuit has just been completed by Harry Beresford with his sketch, Old New York. He is undecided whether to accept an offer to book again with the Orpheum people or to accept propositions for New York.

NEW HOUSES.

Moss and Brill have filed plans for a new vaudeville theatre and roof-garden at 214 East Fourteenth Street, this city. The theatre will seat 2,500 persons and the roof 1,000.

Manager F. J. Gilbert has disposed of his interest in the Lyceum, Paterson, N. J., and with other local capitalists will erect a modern theatre in the heart of the business section. It will be devoted to high-class attractions and have a seating capacity of 2,100. The ground has been purchased and plans approved by the building department.

Work on the construction of the new vaudeville theatre, Charleston, W. Va., for the Consolidated Amusement Company, is under way and completion is promised before Sept. 15. This house will seat 1,200 and will be booked through the Family Department of the United Booking Offices. J. Shirley Ross will be manager.

ODDS AND ENDS.

A decree of absolute divorce was granted in the Superior Court of Alameda County, Cal., by Judge T. W. Harris, on April 19, separating Clara Blandick, now touring in Madame Butterfly, from her husband, Harry Stanton Elliott. The couple have been living apart since 1908.

Mary Mannering, at her Summer home, Grosse Point Farm, near Detroit, Mich., has written a play, Only the Master Shall Blame, a dramatization of a poem by Rudyard Kipling. It will be produced for charity at the farm on June 19, with Maude Turner Gordon in a leading role.

On Thursday morning Walter Damrosch will hold, at the Thirty-ninth Street Theatre, a hearing for amateurs, as well as professionals, who may deem themselves qualified to sing in his new opera, The Dove of Peace, to be offered at the Broadway Theatre on Nov. 4.

A daughter was born to Mr. and Mrs. Theodore Kosloff in Europe on June 16. Morris Gest says that he is $500 richer by this event, having taken Kosloff's wager that his first-born would be a boy.

Laura Guerite and Rose Barnett rescued thirteen Harlemites from drowning in Flushing Bay on June 16. The actresses put out in Miss Guerite's motor boat when a craft upset in the bay and pulled aboard the floundering though lucky thirteen.

Jake Wells has acquired the leases of the Grand Opera Houses in Atlanta and Macon, Ga., which have been controlled of late by the Shuberts.

S. J. Levy, of Chicago, one of the promoters of the Maseppa Shows, is here making arrangements for a carnival at the Laurium Park, Calumet, Mich., week of July 4.

John W. More, representing the Worthan and Allen Shows, is in Calumet arranging for a street carnival, week of July 4.

Mrs. Charles Lanning, wife of the manager of the Burlington, N. J., Auditorium, was seriously burned, on June 13, by an explosion of gasoline with which she was cleaning gloves.

Mary Anderson de Navarro has contributed $100 to the Woman's *Titanic* Memorial Fund, organized to erect a memorial arch in Washington, D. C.

Nance, a dramatic sketch by W. A. Tremayne, was produced at the Starland, Montreal, on June 10, the cast including the author, B. Genevieve Baird, and Fred J. Burns-Burhorn.

A feature of the Friars' Frolic at the Moulin Rouge on June 23 will be an act called The Tinsmiths, enlisting the services of these popular song composers: Jean Schwartz, George Botsford, Ted Snyder, Ernest Ball, Egbert Van Alstyne, Harry Williams, Percy Wenrich, and Gus Edwards.

EVERY WEEK

At Your Summer Home

During JUNE, JULY and AUGUST

We will mail you

THE DRAMATIC MIRROR

For

ONE DOLLAR

Enclose remittance with your Summer address

THE DRAMATIC MIRROR CO., 145 W. 45th St., New York, N. Y.

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

Board of Trustees:

FRANKLIN H. SARGENT, President
DANIEL FROHMAN — JOHN DREW
AUGUSTUS THOMAS — BENJAMIN F. ROEDER

A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOL OF STAGE ARTS

(United Stage Training Schools)

and Alviene Playhouse for exclusive use of Public performances of Students Stock Company assuring New York Appearances and engagements.

The Universal Theatrical Managers School of Acting.
Claude M. Alviene, President and Managing Director

DRAMATIC ARTS · | MUSICAL COMEDY | · STAGE · DANCING

A department for each, and each department a large sized school in itself, in Celebration of the anniversary of our Eighteenth Year at this address we have added 15,000 square feet of floor space to our already spacious headquarters

Failure impossible. Booking Department. Theatrical Agents and Managers supplied. Send for Illustrated Booklet, how 3,000 pupils now on the Stage succeeded. For information address Secretary's office, Suite 11.

GRAND OPERA HOUSE, at 23d Street and 8th Avenue (Entrance 309 W. 23d St.), New York

---

THE NATIONAL CONSERVATORY OF

DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND — UNDER THE DIRECTION OF

F. F. MACKAY

Special Attention Given to Course for Teachers of Elocution and Physical Training
Actors Coached in Special Characters and All Dialects

A Summer Class commencing the first Monday in July, extending through six weeks

OFFICE HOURS, FROM 9 A. M. TO 5 P. M.

Send for Prospectus — 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

SCHOOL OF ACTING

of the **Chicago Musical College**

A School of Practical Stage Training, with all the Advantages of a Great Educational Institution
EXCLUSIVE USE OF THE ZIEGFELD THEATRE
Under the Expert Direction of MR. J. H. GILMOUR
The most distinguished actor connected with a Dramatic School.
Free Catalogue on request to Manager

CHICAGO MUSICAL COLLEGE SCHOOL OF ACTING
634 So. Michigan Boulevard — CHICAGO, ILL.

Leila E. Davis

Engaged for Summer

W. OLATHE MILLER

Re-engaged for the Summer Season
HORNE'S STOCK COMPANY
Celoron Theatre, Celoron Park, — On Lake Chautauqua, Jamestown, N. Y.

WEDGWOOD NOWELL

ENGAGED for the SUMMER — LEADING MAN
ENGAGED for NEXT SEASON — PRODUCING STAGE DIRECTOR

EDWIN H. CURTIS

STAGE DIRECTOR
Third Season — COLUMBIA THEATRE STOCK, WASHINGTON, D. C.

GEORGE ALISON

177 Winthrop Road, Brookline, Mass.

ESSANAY PHOTOPLAYS

THIS WEEK! — *THIS WEEK!*

COMEDY—COMEDY-DRAMA
AND
BRONCHO BILLY!

Released Tuesday, June 25th.

"BILLY AND THE BUTLER"

A spirited, novel, exciting and laughable comedy-drama of the highest class. Original plot, excellent interpretation, GREAT PRODUCTION!

Released Thursday, June 27th.

"A GUARDIAN'S LUCK"

One of those fine-and-dandy comedy gems filled with the most humorous situations calling for roars of real laughter! A PIPPIN!

Released Friday, June 28th.

"SPRINGING A SURPRISE"

The second big joy-film for the week. A splendid comedy, brilliantly enacted and cleverly put on! You must have it!

Released Saturday, June 29th.

"BRONCHO BILLY AND THE INDIAN MAID"

Another feature release of this great Western series originated by the world's greatest photoplay-star, G. M. ANDERSON, whose character-creation of BRONCHO BILLY is known through two hemispheres. Gripping and magnificent!

COMING SOON! — *COMING SOON!*

"THE FALL OF MONTEZUMA"
(THREE REELS)

3-Sheet Posters

OF "BRONCHO BILLY AND THE INDIAN MAID." IN FULL 4 COLORS, BEAUTIFULLY LITHOGRAPHED, 50c. EACH. MORGAN LITHOGRAPH CO., CLEVELAND, OHIO.

ORDER THOSE SPLENDID ONE-SHEET 4 SEPIA-TONE LITHOGRAPHED POSTERS OF G. M. ANDERSON FOR YOUR CLASSY LOBBY DISPLAY!

YOUR NAME ON OUR MAILING LIST WILL BRING THOSE GREAT ESSANAY MONTHLY ADVANCE-NOTICE SHEETS, FOUR BIG PAGES, CUTS OF YOUR FAVORITE PLAYERS AND FILM DESCRIPTIONS!

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Building — CHICAGO, ILL.
Branch Offices in LONDON, PARIS, BERLIN, BARCELONA

THE FORBIDDEN WAY
Split Reel—Released Sat., June 22d
BEFORE THE WHITE MAN CAME
Released Sat., June 29th

RELIANCE

VOTES FOR WOMEN
2 Reels. Released Wed., June 26th
In demand by every Suffrage organization in the country.
Special 3 and 1 sheet posters.
Sold only through the
FILM SUPPLY CO. OF AMERICA

★MELIES★

WESTERN PICTURES

Release of June 27th, 1912

A WOMAN'S WAY

THE new woman sheriff of Buckskin County, after making several arrests, is shot by a desperate bandit. Her daughter, learning of the trouble, volunteers to act as sheriff. Single-handed, she ventures to the bandit's hut and compels him to surrender. Much to her horror he proves to be Dick, her lover. After having him put in prison she ignores his plea for liberty, explaining that she must do her duty and he must take the consequence of his wrongdoing.

Approximate length, 1,000 feet.

★ G. MELIES, 204 East 38th Street, New York City ★